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LAURITZ MELCHIOR

Leading Danish Tenor

Having Concluded His Coast to Coast Concert Tour, Will Sing Siegmund in Die Walküre at the Opening Metropolitan Opera Performance, December 21

FABIEN SEVITZKY (left),
conductor, receives the Orden de Boyaca, the official order of the Republic of Colombia, presented by Enrique Naranjo, the Colombia Consul General of Boston, the second award to a United States citizen. The Government of Colombia so honored Mr. Sevitzky in recogniton of his work in making known the music of Colombia in this country. He studied the folk music of the republic from records, in manuscripts and from other sources, arranged and transcribed some of these themes, in rhapsodic form for full orchestra and gave it many performances, particularly in Boston. (Photo by Fay Foto Service.)

LOIS BANNERMAN
in the Tudor costume in which she plays the fifteenth and sixteenth century music she includes on her programs. With the Madrigal Singers she appeared as a soloist for the Musicians Club at the Plaza Hotel, New York, December 8. She also plays with the Madrigal Singers at Town Hall next spring. Other appearances are at the Morningside Residence Club on December 13, and the Biltmore Business and Professional Club, on December 20. December 18 Miss Bannerman gives a joint recital with Lorna Wren, flutist, for the Friday Afternoon Club of Brooklyn at the Hotel Bossert. (Platnick photo.)

EVA LYNNE BOOTH,
pianist, gave her debut recital at Town Hall, New York, last month. Featured on her program was her own composition Ballade quasi sonata. Miss Booth is the granddaughter of the late General William Booth, founder of the Salvation Army. Most of her musical education was acquired in England. (Photo by Willett Art Studios.)

EYVIND LAHOLM,
for the last three years leading dramatic tenor at the Berlin Opera, has been singing in Germany since 1924. He made his debut at Essen, going then to Wiesbaden, Stuttgart and then to Berlin. His appearances have included guest engagements at Barcelona, Covent Garden, Munich Festspiele (Rienzi), Vienna, Rome under Serafin (resulting in a re-engagement for this season) and Monte Carlo. Mr. Laholm has been heard as a radio artist in Germany. His roles include Italian dramatic parts, as well as the complete Wagnerian repertoire. (Photo by Illenberger, Stuttgart.)

NORMAN ROLAND,
baritone, has been heard with the Salmaggi company at the New York Hippodrome in Faust, Pagliacci, Cavalleria Rusticana, Tosca, Rigoletto and Tannhäuser.

OTTO SCHLAAFF and ROBERT RIOTTE
played the Bach C major concerto for two pianos with the Glen Ridge (N. J.) Orchestra, under Samuel Antek's direction, on November 23.

JOSEPH WAGNER,
conductor of the Boston Civic Symphony Orchestra, gives instruction in piano, conducting, harmony and related theoretical subjects. He is on the faculty of Boston University and assistant director of music in the Boston public schools. Mr. Wagner's latest published composition is Sonatina Lyric for violin and piano. (Photo by Roberts, Boston.)

GEORGES MIQUELLE,
first cellist with the Detroit Symphony Orchestra, will be soloist on January 7 with this orchestra in Bloch's Schelomo, with Molinari directing. On January 26, Mr. Miquelle is to be featured in the Saint-Saëns concerto with the Lansing (Mich.) Symphony Orchestra. He is also continuing his teaching activities.

BARBARA BLATHERWICK,
coloratura soprano, with her Scotties, Tasso and Don, at Lower Saranac Lake, N. Y. Miss Blatherwick's New York recital takes place at Town Hall on January 5.

TITO XIRELLI,
baritone, as the Elder Germont in Traviata. In addition to appearing in opera and concert here and abroad, Mr. Xirelli is heard on the radio, his most frequent appearances over the air being on the Greek Hour series of WEVD. (Photo by Acropolis.)

MIRIAM MARMEIN,
American dancer, is appearing at the Barbizon Plaza Sunday Nights at Nine, her first appearance being made on December 6, when she programmed a Louis XV Minuet and Musette (new) to music by Handel, and The Fountain and Garçon, by request, from her extensive repertoire. (Photo by Sunami.)

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Ancient Leipsic Gewandhaus Performs Two Modern Works

David and Egk Are the Composers—Liszt Memorial Concert—Palucca Dances Well—Koczalski, Wüllner and Manen in Recitals

By CLARENCE EHRHARDT, Jr.

LEIPSIC.—Works of two contemporary composers were offered at the third Gewandhaus concert: Partita for large orchestra by J. N. David (1895) and Olympic Music by Werner Egk (1901). The first proved to be of real value, musically and technically, strongly contrapuntal in character, though not dry or academic, and of course, absolutely tonal. The second might be impressive out under the trees with the necessary atmosphere, youths and maidens, garlands, spears, but it was weak though noisy as a concert number.

Gaspar Cassado, cellist, was featured as soloist in his arrangement of a Weber clarinet concerto. On the whole, too little variety in the orchestration—too much string. In the second number, the Dvorak concerto, Cassado was able to display his own personality and individuality. I had to leave before his usual Bach solo encore.

The fourth concert brought Romantic music. Chopin's F minor concerto (soloist, Gerda Netta), Tschaikowsky's Fifth Symphony and Symphonic Overture by a contemporary composer, Meyer von Bremen. Had he left out the "symphonic," we would not have expected so much, and still not have been particularly impressed.

Paul Schmitz was guest conductor at the first concert, in a Mozart program. As an opera conductor he may be good (Municipal Opera, Leipsic) but as a symphonic conductor he seemed to lack the necessary personality and artistic power. Two interesting soloists were heard, Wilhelm Kruger in the E flat horn concerto, and Irma Beilka in two arias for soprano. Both artists revealed unusual ability.

LISZT COMMEMORATED

At a memorial concert, works of Liszt were offered. Friedrich Hogner began the evening with a performance of the Organ Prelude and Fugue on the B-A-C-H theme—an impossible piece for organ. Then Sigfried Grundeis was heard in the E flat piano concerto. The last number, the Faust Symphony, proved interesting and musically good. Heinz Marten sang the tenor solo.

Hans Weisbach conducted the Leipsic Symphony Orchestra in a special Gewandhaus concert sponsored by the N. S. Cultural Society. Handel's Ode to Cecilia and Bruckner's seventh symphony were heard. Caecilie Reich and Walther Ludwig were the soloists, both having lovely voices and knowing how to use them, though not always in perfect Handel style. Weisbach led his well-disciplined orchestra in spirited readings.

VARIOUS ITEMS

A delightful intermezzo during a flood of instrumental concerts was offered by Palucca in a solo dance recital. The youthful spirit of the artist, the lively aspect of it all, made this one of the outstanding events of the season. Victor Schwinghammer (excellent name for a pianist, particularly a dance accompanist) assisted at the keyboard. The artists were heartily applauded by an enthusiastic audience—the house sold out, by the way.

Naturally several pianists have turned up. So far the Romantic composers have been in favor. Raoul Koczalski began his series of five recitals—all of Chopin. The programs are made up in booklet form and look like menu cards—each recital is composed of a few etudes, preludes, mazurkas; a sonata, scherzo, or ballade serving as main course, and a sprinkling of waltzes, nocturnes, for salad and dessert.

Koczalski is considered a traditional Chopin player, but, judging from his recent concert, all that remains is the tradition. A quick, pearly *leggiero* passage does not impress any more—there are many pianists who can play just as quickly and lightly. There is nothing sentimental about his playing—it is too impersonal for that—he does not even take the trouble to play correctly or pay attention to the composer's directions. And so, I have put my musical menu away, after trying one dinner, to become dusty with tradition, too.

Walther Bowle, a hard-working and gifted young pianist, was game enough to give a Schumann evening. He won greatest acclaim in Faschingsschwank aus Wien and the famous Carnaval, in both of which Bowle did all a concert player could do. Anton Rohden offered sonatas by Liszt, Schumann, and Brahms, the deep musical spirit and excellent performance of the last being most impressive. Alfred Hoehn played four popular Beethoven sonatas, and Walther Niemann, organist, gave a recital of his own works for an appreciative gathering at the Gohliser Schlosschen.

GREAT LIEDER

When Dr. Ludwig Wüllner announces a *Lieder Abend*, music lovers mark the date, because they know that such a musical opportunity is seldom to be had. Wüllner possesses overwhelming personality, is an artist through and through and one of the last of the Golden Age of genial musicians. He has little left that can be called voice, and yet his interpretations are so enormously great and moving that one does not notice the sometimes strange sounds. He offered two groups of Schubert, and the Four Serious Songs of Brahms.

WEIGHTED IN THE BALANCES

I went to Juan Manen's violin recital expecting to meet a moving artist and musician. What I found was a tone producer and violin technician of high quality. It was surprising enough to see Mozart, Bach, Beethoven, Paganini, Chopin, all jumbled together on one program; and when I learned that Manen attacked the works of each composer with exactly the same aim and attitude—of playing the notes correctly, in a manner perfectly phrased and technically flawless (indeed, a great task in itself, but for the real musician the means only and never the end), I ceased to wonder. Alfred Kuntsch followed Manen carefully at the piano.

London Approves Abilities of Dresden Opera Company

Opera Orchestra Also Gives Symphonic Concert—Coates' Pickwick Is First "Televised" Opera—Symphonic Novelties—Grisha Goluboff Conquers

By CÉSAR SAERCHINGER

LONDON.—Tradition dies hard; and the tradition that opera—grand opera—is successful in London only in the "season" (i. e. spring and summer) persists in spite of many demonstrations to the contrary. The latest of these demonstrations, the success of the Dresden Company during the past two weeks, seems to show that the opera that blooms in the spring tra-la has little to do with the case. No spring season could be more prosperous than this autumn one, which proves that Englishmen like grand opera at any time, provided that it is really "grand." The Dresden ensemble is such in every way, and its success warranted a return engagement already being talked about.

The outstanding performance of the second and final week was Mozart's Don Giovanni (or Don Juan, as the title appears on the German edition—and the Dresdeners sing it in German), and part of this performance was broadcast. Paul Schöffler, who has sung at Covent Garden before, makes a convincing and vocally efficient Don, excellently supported by Theo Hermann as Leporello. Marta Fuchs has the voice and dignity for Donna Anna, and both Donna Elvira and Zerlina (Margarete Teschemacher and Maria Cebotari) were acceptable. As usual Don Ottavio was less than 100 per cent. Tenors who can keep their self-respect in that role and sing Il mio tesoro in tune are all but non-existent.

The orchestra and its conductor, Karl Böhm, one of the best of the newer German conductors, said farewell to London in a Wagner concert which packed Queens Hall on Saturday afternoon. Wagner programs are not as hot as they once were, but the way the Dresdeners played the Siegfried Idyll and various excerpts (from Rienzi to Götterdämmerung) was thrilling. Marta Fuchs contributed the most artistic item, three of the Wesendonck lieder.

BRUCKNER IN THE RAW

More important from every point of view was the Dresden Orchestra's appearance as "guest" at the Royal Philharmonic Society's fourth concert. This was occasioned by the absence of the London Philharmonic Orchestra and Sir Thomas Beecham on a tour of Germany—which thus appears as an "exchange" arrangement with political as well as artistic significance.

Dr. Böhm again conducted, and presented as the great surprise of the evening, Bruckner's fourth symphony in its original unabridged form. In this guise it takes an hour, and the "crudities" of orchestration eliminated by the editors (Löwe and Schalk) have been religiously put back. The result is that we are face to face with the naive Bruckner, in an honest version of his work. It exonerates him, at any rate, from the charge of smooth plausibility, or a slick attempt to pass for the master of the modern symphony, and shows him to be a sincere but garrulous musician who had a message all the same.

Dr. Böhm also gave a spirited performance of the Flying Dutchman Overture and a tonally ravishing one of Schubert's B minor symphony.

TELEVISED OPERA AND TROUSERS

Hardly had the Dresdeners moved out of Covent Garden when Albert Coates and Vladimir Rosing, with their newly organized British Music Drama Opera Company (the title is correct), moved in. The performances are set to begin next Monday, but one of the projected novelties, Coates' own opera, Pickwick, has had a partial debut by having a few scenes broadcast and televised. Thus, even if the opera does not make operatic history, it has already made television history, for it is probably the first opera to be "viewed" across the ether.

The experience was not exciting, except by implication, because the smallness of the image somehow robbed the scenes of reality, and it is disconcerting, of course, to hear a man sing when all you can see is his trousers. Still—that only happened once, and allowance must be made for experiments. Also the loud, amplified voices of the singers do not somehow go with the Liliputian figures in the television frame. But if one gave one's imagination rein, the future "home opera," projected on a sizable screen (with more depth than the present movie), with broadcast music, became something more than just a dream.

Two more symphony orchestras are to be recorded for the week—both on Sunday afternoons. Sir Henry Wood gave us Beethoven and Brahms at Queens Hall, while Albert Coates dispensed Tschaikowsky (Pathétique) and Beethoven at the Palladium with the New Symphony Orchestra. Thus, even when Sir Thomas Beecham and orchestra are away we get a double dose of symphony on Sundays. Benno Moisei-

(*Continued on page 24*)

Strauss' Josefslegende Restored in Vienna

Ballet Corps Also Gives Gluck's Unfamiliar Don Juan—Goldmark's Queen of Sheba Resurrected—New Swedish Tenor Heard

By MARTA FRANK PISK

VIENNA.—The *corps de ballet* of our State Opera has lately been put into action more frequently than during the last years. The highly interesting restoration of Josefslegende by Richard Strauss, was coupled with Don Juan by Gluck, a rather unknown though not unfamiliar masterpiece of pantomimic musical art. While Strauss' rich and colorful work is descriptive music, closely following and depicting the Bible story, Gluck's classical grace and plastic expression are absolute music happily accompanied by choreographic happenings on the stage.

SEDUCTIVE MIMING

Potiphar's wife—of Gutheil-Schoder memory—was interpreted by Maria Eis from the Vienna Burgtheater, and it goes without saying that her infallible dramatic intuition did not fail her even in these musical surroundings. She danced this with all her erotic and seductive power; Karl Raimund, a congenial partner in his youthful charm. Ballet "master" Margaret Wallmann was not only responsible for the restaging of the original Kröller choregraphy of Josefslegende, but also of the Gluck work. Here, too, she gave a new tempo to change of scenes and new life to the entire dramatic action. Willy Franz as Don Juan, convinced in the title role. The true inspiration of the evening, however, came from the conductor's stand, where Hans Knappertsbusch, guest conductor from Munich, and a great favorite with the Viennese public, brought out all the possibilities of the scores in hand. A special word of praise is due to the wonderful costumes and scenery, splendidly adapted both to the Oriental milieu of the Legend of Joseph and the mysterious frame of Don Juan.

INCREASED OPERATIC ACTIVITY

Without being a festival performance starring foreign guests, the restoration of The Queen of Sheba gave new zeal and impetus to the general program of activity at our Opera. Goldmark's opulent and voluptuous music, united with gorgeous scenery, gave an Oriental impression of rare effectiveness. Hardly ever before had this work been presented in such a magic atmosphere. The audience was carried away into a dreamland of exotic fancy. The entire cast was made up by the regular staff of the house—quite an exception to the general rule. Anny Konetzni, Maria Nemeth, Kalenberg-Assad, Ginrod and Alsen, all did brilliant work. Herr Alwin was the skilled leader of the evening.

PROMISING DEBUT

More life and excitement marked the début of Joel Berglund, young Nordic heroic baritone, a coming man whose discovery two conductors—Walter and Weingartner—are claiming as their achievement. And indeed, this young Swedish singer—formerly a wood-dealer, whose greatest desire was to become a good music teacher—may well be pronounced a real find. His Flying Dutchman showed him to be not only a singer of rare gifts in beauty and range of voice, but also an instinctively dramatic and intelligent actor. His attractive and manly appearance helped toward the enthusiastic reception he received upon his first performance. Dr. Robert Kolisko, a Viennese and formerly chief of the Zurich Opera, conducted with distinction.

A second appearance of Joel Berglund, as Mephisto, in Gounod's Faust, more than repeated the favorable impression of his début. Warm applause also went to the entire cast, among which two other Northern singers figure: Helge Roswaenge (Faust) and Alexander Sved (Valentin). They handled their parts in artistic and individual manner.

Clementi Symphony in Casella Version Introduced in Boston

Koussevitzky Produces Work for First Time in This Country and Also Gives Premiere of Sowerby's Second Piano Concerto—Melchior Heads Recitalists of Week

BOSTON.—Clementi's second symphony in D major, which has had an interesting experience in musical research of recent years, received its first American performances at the concerts of the Boston Symphony Orchestra, led by Dr. Serge Koussevitzky, on December 4 and 5. The symphony had been revised, as well as assembled, by Alfredo Casella, who was also responsible for the first performances of the work and the similarly rediscovered symphony in C in Italy last year.

Knowledge of how much of the music we heard was the work of Casella would furnish the answer to a question as to the modernity of the symphony. As it sounded at these concerts, the instrumentation is free and supple; horns and trumpets, especially, are employed with surprising effectiveness. The harmonic and contrapuntal part-writing is also uninhibited, leading to long-postponed resolutions and dissonances that were not exactly *au fait* in Clementi's day.

The symphony has four movements—the first fast, with a remarkable slow introduction; the second slow and songful; the third a "pastoral minuet," quite irregular according to conventional notions, and the last fast. Your correspondent did not find the thematic material arresting. And the originality of the work is—with our present ignorance of when it was written—of doubtful authenticity. But if Signor Casella's claims for Clementi's symphonic genius seem to be exaggerated, the work itself was certainly worth hearing.

The rest of the program consisted of Handel's Concerto Grosso in G minor and three Wagnerian excerpts.

SOWERBY CONCERTO PREMIERED

Another premiere—first time anywhere—took place at the concert of the Boston Orchestra under Koussevitzky on November 30, when Joseph Brinkman was the soloist in the second piano concerto in E major by Leo Sowerby. The music is in one continuous movement, divided into three sections—fast, slow and fast. There are overtones—and even fundamentals—of Respighi and Rachmaninoff in the slow movement; the composer exhibits elsewhere a curious hankering for rag-time music of two decades ago; and in general the work is scarcely original in character. Yet it is, paradoxically, individual in cast, and certainly none but an American—and a most musical, accomplished American—could have written it. It seemed to receive an excellent performance on the part of all hands, though Mr. Brinkman's emphasis was lyrical rather than in the direction of bravura.

On the same program were Mozart's symphony in C major (K. 338) and César Franck's symphony. The playing of the slow movement of the Mozart symphony was one of the most nearly perfect experiences it has been the good fortune of the present correspondent to have in fifteen years of professional listening.

RECITALS

Several notable recitals during the week are worth mentioning. Lauritz Melchior, the Metropolitan Opera tenor who has appeared here many times on the operatic stage, but never in recital, delighted a Morning Musicale audience at the Hotel Statler on December 2 with the sonority of his voice, at every dynamic range, and with his polished artistry. His program consisted of numbers by Grieg, Schubert, Brahms, Frank Bridge, Richard Hageman, Frank La Forge, Richard Trunk, Giordano and Wagner.

On the evening of the same day Frank Glazer, pianist, now resident in these parts, confirmed at his local debut the highly favorable impression he had made on New Yorkers earlier in the season. Here is a young pianist not only of promise but also of achievement, as he indicated in Schubert's A minor sonata, Bach's English Suite in G minor, Brahms's F minor sonata and a group by Chopin. The playing of the *scherzo* of the Brahms, in particular, was that of a full fledged artist.

Jean Bedetti, first cellist of the Boston Orchestra, assembled an interesting program for his recital on December 1 in Jordan Hall. It began with Schubert's Sonata Arpeggione in A minor, and included a toccata by Frescobaldi, Bach's sixth suite for cello alone, Stravinsky's Suite Italienne, Respighi's adagio with variations and short numbers by various hands.

Dorothy Bacon disclosed an opulent and artistically produced contralto voice at her recital in Jordan Hall on December 3, when she sang two airs by Handel; Lieder by Schumann, Jensen and Richard Trunk; songs in the original Scandinavian tongues by four Swedish composers and one Norwegian, and a group of numbers in English. Her audience liked her excessively. M. S.

Percy Grainger Here for Tour

Mr. and Mrs. Percy Grainger returned to New York by the SS. Bremen on December 10. Mr. Grainger's first appearance here is on the RCA-Magic Key Hour over WJZ on December 13, after which he leaves for the Middle West and is to open his tour in Minneapolis at the Minnesota Music Teachers' Convention on December 30. Before leaving England, Mr. Grainger and Leslie Woodgate conducted the BBC Orchestra in an all-Grainger program broadcast from London. The soloists were Sybilla Marshall, soprano, Peter Pears, tenor, and Victor Harding, baritone. The list of works presented comprised Shepherd's Hey, Sir Eglamore, Tribute to Foster, Seventeen Come Sunday, Spoon River, Handel in the Strand, The Bride's Tragedy, To a Nordic Princess, Love Verses from The Song of Solomon, Ye Banks and Braes, Australian Up-Country Song and Marching Song of Democracy. Mr. Grainger was piano soloist in Spoon River and Handel in the Strand.

Madrigal Society Awards

The New York Madrigal Society (Marguerite Potter, founder-president) made the annual Debut Award last week, the winners being William Aubin, baritone, and Max Rosen, harpist. They will be heard at Steinway Hall, New York, on January 12.

Rodzinski and Rapee Share Cleveland Orchestral Baton for Broadcast

Eugene List Plays Shostakovich Piano Concerto—Lauritz Melchior and Nevada Van der Veer Among Recitalists

CLEVELAND, O.—The Public Auditorium was transformed into a broadcasting studio, sharing the floor space with the current auto exhibit and playing host to the General Motors Sunday night symphony concert. Honors of conductorship for the occasion fell upon Erno Rapee, always a welcome visitor to our city, and Artur Rodzinski, who conducted that portion of the concert which was broadcast from coast to coast. The Cleveland Orchestra paid its tribute to General Motors by offering some of the finest playing one could wish for. Mr. Rapee took pains to arrange his portion of the program so as to focus attention upon the different choirs, such as woodwinds, horns and strings, each group separately. The artistry with which they responded, seemed to find high favor with conductor and audience as well.

Dr. Rodzinski chose wisely from the orchestra's repertoire, his program ranging from Weber's Oberon overture to Stravinsky's Firebird. The featured soloist was lovely Gladys Swarthout, who gave much pleasure with her offerings, and paid tribute to Schumann-Heink in singing Brahms Lullaby, a favorite of the late contralto. Milton Cross, seated on the stage, was the sympathetic master of ceremonies who delighted the 10,000 listeners with his fine diction and agreeable voice.

EUGENE LIST IS SOLOIST

The fifth pair of symphony concerts brought several novelties—one a charming Sinfonie Concertante for violin, cello, oboe and bassoon by Haydn, in which the first desk men of the orchestra distinguished themselves by their fine ensemble; and the other, the Shostakovich piano concerto, played by young Eugene List, who created a favorable impression. The sensational Soviet composer is fortunate in having a musician of Rodzinski's calibre to sponsor his cause, for with the utmost finesse and understanding, the conductor lifts from this music its humor, its playfulness and whatever serious purpose it may possess, and induces his audience to like it. Eugene List, too, brought all requirements to this entertaining piano score and shared ovations with the conductor. The symphony on this evening was that of Cesar Frank, eloquently and convincingly brought to hearing by the orchestra. Enthusiasm ran high on Saturday night, and Rodzinski broke the iron clad no-encore rule, rewarding his enthusiastic listeners with the Finlandia tone poem of Sibelius.

MELCHIOR IN RECITAL

The Cleveland Concert Course under the auspices of the Museum of Art offered for its third attraction Lauritz Melchior in a fascinating evening of song. Works of Scandinavian vintage opened the program, followed by a list of the German masters and a group of English compositions. Two excerpts from Verdi's Otello were felicitous in their dramatic expression. Curiously enough, Mr. Melchior left his Wagner numbers for his appended program. Making a pretty speech in which he paid tribute to Cleveland's Wagner Society, he seemed to dedicate the Lohengrin Narrative and the Love Song from Die Walküre to this organization, for which contribution the rest of the audience was also very grateful.

The Federal Music Project is presenting The Bohemian Girl with full scenery, orchestra and talented principals, as well as a chorus of 80 to full auditoriums in the high schools here under the direction of Handel Wadsworth. Marcel Salzinger is preparing Il Trovatore for production in January and is also beginning rehearsals for Haydn's Apothecary and Mozart's Bastien et Bastienne.

Nevada van der Veer, head of the vocal department of the Institute of Music, appeared in a delightful and artistically interpreted recital at the school. She presented an interesting program which offered the Schumann Frauenliebe und Leben cycle, besides Erda's Warnung from Rheingold, a group of Beethoven and a group of French songs.

The music profession in Europe, and her Bayreuth and Salzburg impressions of last summer, were the subjects of two lectures presented by Emi de Bidoli recently.

LECTURES ON MUSIC DRAMA

Boris Goldovsky gave two lectures to crowded houses at the Severance Chamber Music Hall and Steinway Hall to prepare the prospective audiences for Strauss' Elektra which is to be given under Artur Rodzinski's baton, with Gertrude Kappel, Enid Szantho, Charlotte Boerner, Julius Huehn and Marek Windheim in the leading roles.

The December afternoon concert of the Fortnightly Musical Club presented Adrian Grootegoed, former director of the Hague and Amsterdam Conservatories in the John Alden Carpenter violin sonata. A piano Brahms group by Mrs. Howard Hollis and a song group by Grace Toy Davidson completed the program. R. H. W.

Whiteman Leads Men In Quaker City

Unites Philadelphia Orchestra and His Own Band in Novel Program of Modern Jazz Compositions

PHILADELPHIA.—The regular weekly pair of concerts of the Philadelphia Orchestra on November 27 and 28 were anything but "regular," for Paul Whiteman's band was combined with the full orchestra, Mr. Whiteman conducting the entire concert. The Philadelphia Orchestra men were as usual in black, while Mr. Whiteman's men were in white. Deems Taylor gave the oral program notes in a humorous manner.

The opening number was La Bomba by Rainger (orchestral arrangement by Allan Small). Next came a 1937 model of Rossini's overture to William Tell. This was played by the Whiteman group alone. The Waltz in Swingtime by Jerome Kern, in the orchestral arrangement of Adolph Deutsch, was followed by Ebon Chronicle, written especially for Mr. Whiteman by the talented Negro composer, William Grant Still, and performed for the first time at this concert. Thank you, Mister Bach, by Van Phillips, was a jazzy version of one of the themes from the preludes and fugues. St. Louis Blues by Handy, orchestral arrangement by Fred Van Eps, Jr., featured a splendid harp solo by Casper Reardon.

NEW VOCAL ORCHESTRAL SCORE

The next number, also written especially for Mr. Whiteman and performed for the first time at this concert, was All Points West, by Rodgers and Hart, orchestral arrangement by Adolph Deutsch. This was one of the most interesting numbers of the evening, in which Ray Middleton sang and spoke the solo part. It was the story of a train announcer, who always sees people going somewhere but never goes himself. Mr. Middleton took the part successfully and was roundly applauded.

The Scottish Suite for orchestra and bagpipes by Adolph Deutsch received a first performance and proved to be of real merit and interest. It was in five parts, each of which featured an old Scotch air. The titles of the various parts were as follows: Fling It, Ba-la-loo, The Ladies from Hell, Dirge for a Warrior, and Kilties Awhirl. For the last, four bagpipes appeared in full Highland dress and contributed much, both in picturesqueness and actual bagpipe playing.

GROFÉ WORK PREMIERED

After the intermission we heard Tabloid (Pictures of a Modern Newpaper) by Ferde Grofé, which featured four typewriters, pistol shots and sirens of supposed police cars. The three parts were—Run of the News, Comic Strip, and Going to Press. An Essay on Waltzes arranged by Mr. Deutsch was a sort of *résumé* of waltzes from Beethoven to those of recent years. The final programmed number was Gershwin's Rhapsody in Blue, with the solo part excellently played by Roy Bargy, one of the Whiteman group. After prolonged applause, Mr. Whiteman suggested that possibly the audience would like to hear the Kings Men, his male quartet, which officiated so capably at the typewriters in Tabloid. They sang several songs, and then numerous other numbers were given featuring the individual solo players of the Whiteman group. M. M. C.

Metropolitan Opera Season to Begin with Die Walküre

The Metropolitan Opera will begin its coming season on December 21 with Wagner's Die Walküre. According to records, a Wagner work has not opened the Metropolitan season since 1901, when Maurice Grau began the series with a performance of Tristan und Isolde.

The coming season's initial performance of Die Walküre will have as its novelty the first appearance here of the Swedish contralto, Kerstin Thorborg, who will sing the role of Fricka, in which she was heard last summer at Covent Garden. The remainder of the cast is familiar: Kirsten Flagstad as Brünnhilde; Elisabeth Rethberg as Sieglinde; Lauritz Melchior as Siegmund; Fredrich Schorr as Wotan; and Emanuel List as Hunding. Artur Bodanzky is to conduct.

The Christmas Holiday matinee performance of Hänsel and Gretel will be marked by a new Hänsel in the person of the Viennese soprano Irene Jessner. Queena Mario will impersonate Gretel, while Dorothee Manski, Doris Doe, and Eduard Habich will complete the cast of principals. The performance will be conducted by Karl Riedel.

At this matinee, the American Ballet Ensemble is to be seen in the character ballet The Bat, the music of which is from Johann Strauss's Die Fledermaus. Wilfred Pelletier conducts the ballet, which is under the direction of George Balanchine.

For the benefit of the Near East College Association, Inc., a special matinee performance of Bizet's opera Carmen will be given on Wednesday afternoon (December 30) with Gertrud Wettergren in the title role, Charles Kullmann as Don José and Ezio Pinza as Escamillo. Gennaro Papi conducts.

The first performance this season of The Flying Dutchman—one of the season's restorations and an opera which has not been heard here in several years—will take place on Thursday afternoon, January 7, for the benefit of the Florence Crittenton League. The title role will be sung by Friedrich Schorr while Emanuel List is to be Deland. Kirsten Flagstad, for the first time here, sings the role of Senta, and Charles Kullmann is to be heard here for the first time as Erik. Mr. Bodanzky will conduct.

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BROOKLYN (N. Y.) *Eagle*

* They danced the story as though it were stamped on the page before you.
PROVIDENCE (R. I.) *Journal*

An outstanding performance of thrilling and unique entertainment.
SCRANTON (Pa.) *Times*

* By far the most numerous and decorative audience welcomed the marvelous Jooss Ballet. ROCHESTER (N. Y.) *Eve. Journal & Post Express*

* Wild applause, banging of seats as curtain falls; audience held spellbound.
BOSTON *Herald*

* Fifteen calls after curtain was rung down. ROCHESTER *American*

* Storm of applause as has rarely been heard for the past 25 years.
MONTREAL *Daily Star*

* Distinctly unique . . . every movement full of meaning.
WASHINGTON, (D. C.) *Star*

Breath-taking in its beauty . . . magnificent stage-pictures.
YORK (Pa.) *Gazette and Daily*

* Youth and handsomeness of personnel . . . novel and colorful costumes.
RICHMOND (Va.) *Times Dispatch*

Incomparable . . . unbelievably thrilling effects. The 22 dancers often give an effect of 50. SAN FRANCISCO *News*

Jooss Ballet presents new dance thrill . . . fascinated a capacity audience.
SAN FRANCISCO *Examiner*

A large audience of celebrities attended the sell-out performance.
LOS ANGELES *Daily News*

Their dancing far more eloquent than speech.
DETROIT (Mich.) *Eve. Times*

* Every detail of superb finish . . . poetic, thrilling pictures.
BUFFALO (N. Y.) *Eve. News*

* Here is the beauty of eye-filling dancing . . . brilliant costuming, effective settings. CHICAGO (Ill.) *Daily Tribune*

They drift about the stage like figures in a dream.
CHICAGO *Herald and Examiner*

This is consummate art . . . perfection of ensemble. . . . House was filled to capacity. INDIANAPOLIS (Ind.) *Star*

Startling and distinctive . . . costuming colorfully done . . . lights had magnificent significance. CINCINNATI (O.) *Enquirer*

* Exquisite dancing . . . powerful pantomime.
MILWAUKEE (Wisc.) *Sentinel*

Most significant and engrossing dance program ever presented here.
VANCOUVER (B. C.) *Daily Province*

They danced to a packed house. SEATTLE (Wash.) *Star*

As exciting as anything since the days of Diaghileff.
SEATTLE (Wash.) *Daily Times*

Stage pictures of real beauty. PORTLAND (Ore.) *Journal*

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Kindler Conducts Impressive Lists With National Symphony Orchestra

Washington Applauds Visits of Rachmaninoff, Helen Jepson, Nino Martini and Stradivarius Quartet

WASHINGTON, D. C.—On November 25 the National Symphony Orchestra under the direction of Dr. Hans Kindler gave one of the most thrilling concerts of the season. The program opened with an inspired reading of the Leonore Overture (No. 3) of Beethoven. Dr. Kindler was superb in this and sustained a beautiful line throughout the work. Next in genuine classic style were the introduction and passacaglia from Dido and Aeneas (Purcell). Following came an interesting group of Polish dances by Tansman which proved so attractive to the audience that the polka was repeated. In the symphony (No. 1) in E minor (Sibelius) Dr. Kindler preserved all the rugged beauty, which is typically Sibelius. This work, not heard as often as some would like, was well received. The conductor was justly rewarded for his efforts by an enthusiastic audience which recalled him many times.

Continuing the week, on November 29 the National Symphony Orchestra (Kindler again conducting) offered another program opening with the *grave* and *allegro* from the organ concerto in G major (Bach), followed by the symphony in D minor (Franck). This symphony, a universal favorite, played many times before by the above organization, was given an outstanding performance at this concert. The remainder of the program was beautifully contrasted, continuing with On Hearing the First Cuckoo in Spring (Delius), and the colorful polonaise from Eugen Onegin (Tschaikowsky). The program being short and the audience applauding so persistently, Dr. Kindler graciously offered as an encore the Sailors' Dance from The Red Poppy (Gliere).

RACHMANINOFF IN CONCERT

On December 1, Rachmaninoff in the dual role of pianist and composer was presented at Constitution Hall under the management of Dorothy Hodgkin Dorsey. Mr. Rachmaninoff carried out the customary form of concert program by opening with the organ fantasie and fugue in G minor (Bach), the sonata (op. 109) (Beethoven) and a group of Chopin. Next followed four Etudes Tableaux (op. 33) (Rachmaninoff) which added a brilliant dash of color to the evening because of their novelty and the magnificent manner in which they were played. The program closed with several selections by Wagner and Liszt, which brought an ovation to the artist. He was not allowed to leave until he played the public's favorite, his C sharp minor prelude.

HELEN JEPSON AND NINO MARTINI IN JOINT RECITAL

On November 22 Mrs. Dorsey presented Helen Jepson, soprano, and Nino Martini, tenor, both of the Metropolitan Opera Association, in a joint recital. The artists were in excellent voice and charmed the capacity audience with a varied program of solos and duets. Miss Jepson introduced several new things, A Valentine (Chasins) and This Very Vivid Morn from Caponsacchi (Hageman), the title role of which she will sing this season at the Metropolitan Opera. Mr. Martini seemed at his best in Gia il sole del Gange (Scarlatti), Se (Denza), and his encore numbers, Non E Ver, La Donna è Mobile and O Sole Mio. Arpad Sandor and Miguel Sandoval gave excellent accompaniments.

STRADIVARIUS QUARTET AT LIBRARY OF CONGRESS

Washington concertgoers are being afforded an unusual opportunity, that of hearing a series of notable quartets in the Chamber Music Auditorium of the Library of Congress. The opening on December 2 was indeed a rare treat, when Gertrude Clark Whittall presented the Stradivarius Quartet of New York, composed of Wolfe Wolfinsohn, Alfred Pochon, Marcel Dick and Ivan d'Archambeau, each playing one of these rare instruments. Needless to say, the combination of these artists and the instruments used made the evening one of relative perfection. Opening up with the Passacaglia in C minor (Bach), transcribed for string quartet by Alfred Pochon, the artists next gave the Beethoven sonata in D (op. 102, No. 2) for violin, cello and piano, with Beryl Rubinstein at the last named instrument. The evening closed with the charming and gay Beethoven quartet in D (op. 18, No. 3).

AGRICULTURAL SYMPHONY ORCHESTRA

On November 20 the Department of Agriculture Symphony Orchestra (Dr. Walter Bauer, conductor) offered a diversified program featuring Glenn Carow, pianist, in the G minor concerto (Mendelssohn), Unfinished Symphony (Schubert), Sakuntala Overture (Goldmark) and compositions by Saint-Saëns, Granados, Schumann and Ravel. The Federal Auditorium in the Labor Building was packed with music lovers who received the orchestra and Dr. Bauer warmly. Starting on a small scale in 1934, this orchestra has grown gradually to its present size, and is composed of government workers from the various departments. It is strictly non-commercial. Under the auspices of the Department of Agriculture, its aims are to promote better acquaintance and good fellowship among musically inclined government employees. G. E.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

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Bodanzky on Podium In Minneapolis

Metropolitan Batonist Is Guest with Symphony Orchestra—Melchior Gives Recital

MINNEAPOLIS, MINN.—The fourth concert of the Minneapolis Symphony Orchestra series on November 27 introduced the second guest conductor of the season, Artur Bodansky. He chose to present the fourth symphony of Brahms, Siegfried's Rhine Journey and prelude to Die Meistersinger by Wagner. Whatever may emanate from a knowledge of all traditions, whatever may issue from long, varied experience was heard in the Brahms interpretations. The texture of it was solid and vital, and the tempi were so fundamentally right. There was no melodic exploitation. At first Mr. Bodanzky's angular, incisive beat disturbed, but not after one heard the instant response of the orchestra, from a *pianissimo* to a *fortissimo* which never forced the tone quality. His Brahms interpretation revealed a mastery of those inner orchestral beauties which elude conductors searching for effects. Mr. Bodanzky's treatment of the Wagnerian idiom is of that standard of excellence which makes models of his performances.

The soloist was Charles Kullmann, tenor, who was heard in three excerpts from Die Meistersinger. Instead of attempting to achieve a broad *legato* in Walter's Prize Song, he chose to be dramatically explosive, but his fine, virile voice and his engaging personality made him a favorite with the audience. He would have been heard several times, had the rule against encores been relaxed.

POPULAR CONCERT

The second of the series of Sunday Popular Concerts, November 29, was conducted by Artur Bodanzky, guest conductor. The program consisted of four overtures, Der Freischütz of Weber, Die Meistersinger, Lohengrin, Tannhäuser by Wagner and Mendelssohn's fourth symphony (Italian). Mr. Bodanzky infused as much vitality into the symphony as it would hold, and made one wonder why we do not hear more Mendelssohn. Masterly treatment of the Wagner numbers gave the large audience opportunities to express enthusiasm.

MELCHIOR'S RECITAL

Lauritz Melchior, tenor, with the devoted assistance of his accompanist, Carl Ruhrseitz, made a memorable event of the third concert of the University Artists Course series on November 30. Scandinavian, German and English songs and opera airs were included in the program. Mr. Melchior does not miss a single detail that contributes to an artistic interpretation of every song, and in this the breadth and depth of his art is evident, for he uses every known vocal device with masterly skill. His conception of songs places them above mere tone vehicles, so sharply does he outline a mood, or illumine its subtle changes. There were many encores, so persistent was the applause of the audience.

ANN MUNDY PLAYS

Ann Mundy, youthful pianist of St. Paul, who has had considerable concert experience in Europe, gave the second concert of the Schubert Club series on December 1 in Peoples Church, St. Paul. Her program embraced Bach, Schumann, Chopin, Ravel, Sauer and Liszt. Miss Munday was highly successful with the classical portion of the program, but was even more compelling in the modern idiom. The concert demonstrated that St. Paul has a new pianist of amazing brilliance. E. G. K.

Active Season in New Orleans

Heifetz and Kolisch Quartet Among Recital-givers—Kedroff Russian Singers Appear with Orchestra

NEW ORLEANS, LA.—Music continues to focus artistic and social interest here, having sustained a pace set earlier in the season and dotted the November calendar with prominent events as well as enterprising activities among local groups.

The Kolisch Quartet chronologically heads the list, having inaugurated the current Dixon Hall Series, a subsidiary of the Philharmonic Society, organized to stimulate its scholarship fund. The Quartet personnel (Kolisch and Khuner, first and second violin respectively, Lehner, viola, and Heifetz, cello) played with a simplicity and unity of purpose which created a high standard of chamber music performance. Their program presented Beethoven's quartet in A major, a miscellaneous group of Schubert, Debussy, and Hugo Wolf, and Dvorak's quartet in F major. The appearance of Rachmaninoff, on December 19, under the auspices of the Philharmonic Scholarship Fund, was announced as an additional concert this season.

Jascha Heifetz, who has not visited here in many years, profoundly stirred the several thousand members of the Philharmonic Society, who wholeheartedly applauded an exquisite program, performed with characteristic nonchalance. The announced program of Beethoven's sonata (No. 7), Wieniawski's concerto in D minor, and a group of shorter selections, was augmented by numerous encores.

The harmoniously blended, facile Russian voices of the Kedroff Quartet claimed preeminence in the second of the historical concerts by the New Orleans Civic Symphony Orchestra, under the leadership of Arthur Zack. Two groups of songs were presented by the foursome, among which Kedroff's Bells of Novgorod and a Strauss waltz, among the many requested encores, held the audience fascinated. The orchestra played compositions of Gluck, Haydn, Mozart, and the Beethoven first symphony. Wind instruments and a discussion of rhythm and melody featured the second concert in the Youth Series. O. M. L.

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"An Excellently Chosen Program"
"A Musician of Fine Artistic Perception"

BOSTON

Boston Eve. Transcript, Nov.* 20, 1936. *By N. M. J.

With an individual style of singing based upon subtlety and restraint, Walter Mills, baritone, won a friendly Boston following in his recital at Jordan Hall last evening. The singer's unhackneyed program was an important factor in creating a favorable first impression. From the opening number until the last, the listener felt that Mr. Mills possessed more abundant vocal resources than he actually disclosed. His voice seemed to have a pleasingly vital resonance; it was heard in sustained tones of excellent quality. His intimate and sensitive interpretation of "Wenn ich in deine Augen seh," was admirable. *A musician of fine artistic perception.*

Boston Globe, Nov.* 20, 1936 *By C. W. D.

The song recital by Walter Mills was an occasion of more than usual pleasure. Mr. Mills proved himself to be *one of the finer and more discriminating of vocalists who visit Boston concert halls. His voice is rich in quality, flexible and equalized throughout.* Mills' delivery is straightforward, polished, without effort. He did not strain for any gaudy "effects," yet there was not a dull moment during the evening. His program reflected the taste of a sound musician. Mr. Mills brought to each song just the proper style.

***Boston Herald, Nov.* 20, 1936**

Mr. Mills presented an interesting program last night and *sang it throughout in excellent voice. He possesses a beautiful, resonant, baritone voice* and he uses it with *artistic skill* and directs it with good taste. He has also a *clear diction* and a *straightforward simplicity of manner—a fine singer.* There is no doubt but that Mr. Mills is essentially a Lieder singer, and it is in this field that he achieves his most artistic results.

Boston Post, Nov.* 20, 1936. *By Warren Story Smith

Walter Mills, baritone, sang and once more there may be recorded *an excellently chosen programme.* He disclosed a smooth, polished vocal and verbal delivery. *His interpretations,* particularly in the German songs, *were marked by taste and intelligence.* On the whole a most agreeable singer who might have been enjoyed through a much longer programme than was offered last evening.

Boston Traveler, Nov.* 20, 1936 *By M. S. E.

His program was admirably designed to exhibit the range and shadings of the voice. A glance at the program gave indication enough of the singer's taste and intelligence. Then his interpretation of the very first selection, Beethoven's "Die Ehre Gottes in der Natur," at once confirmed one's expectations. *Enunciation, phrasing, and technical facility*—these qualities were possessed by Mr. Mills in satisfying measure.

NEW YORK

New York Times, December* 1, 1936. *By H. T.

Mr. Mills' baritone voice had a virile quality that was suited to Schumann's "Ich Grolle Nicht" and passages of "Il lacerato spirito" from "Simon Boccanegra." Mr. Mills was an *earnest, intelligent singer.* He achieved convincing interpretations of songs such as Schumann's "Wenn ich in deine Augen seh." The inclusion of works by Griffes bespoke a willingness to depart from the usual recital programs. These songs . . . . have power and individuality. Mr. Mills sought and succeeded in setting forth the moods of the songs.

New York Herald-Tribune, December* 1, 1936. *By F. D. P.

Mr. Mills' voice *exhibited an extensive range* and the capability of *considerable power,* and *good and intelligible enunciation* was also to be noted among the singer's assets. His tone production was characterized by smoothness and the avoidance of overt signs of effort. His palette of tone color and dynamic shading was not without variety. He did give an impression of a general understanding of their significance and atmosphere.

New York American, December* 1, 1936. *By Grena Bennett

Mr. Mills is *an intelligent interpreter, an artist who has mastered adroitly the art of matching the significance of the text with the music.* His most attractive work was noted in the Schumann groups, where, in *velvety flexible and artfully colored tones,* he disclosed those gentle, pregnant romances with charming style and expression, and, moreover, with *excellent diction and pronounciation* of the German words.

New York Eve. Post, December* 1, 1936. *By G. G.

He brought to his task a voice of pleasing quality and a sensible approach which *effected musically sound results* in works of Beethoven, Verdi, Peri and the charmingly folkish triad of songs that constitute the Schumann-Heine cyclet, "Der Arme Peter."

***New York World-Telegram, December* 1, 1936**

Mr. Mills *disclosed a voice of ample volume, good musicianship and a gratifying adherence to traditional demands.*

New York Sun, December* 1, 1936. *By I. K.

His sense of style is well cultivated, and *his singing is expressive of musical sensitivity.* Thus he offered intelligent performances of "Im wunderschoenen Monat Mai" and "Aus meinen Thraenen spriessen." Mr. Mills, choice of songs by Griffes provided an interesting insight into the accomplishments of this talented composer. His performances were sympathetic to the composer's intentions. Certainly such songs as "By a Lonely Forest Pathway" and "Symphony in Yellow" deserve more frequent performances. Beethoven's "Die Ehre Gottes," Verdi's "Il Lacero Spirito" (from "Simon Boccanegra") and Peri's "Invocation of Orfeo" began the program.

Brooklyn (N. Y.) Eagle, December* 1, 1936. *By R. W.

The feature of the recital was Mr. Mills' *vocal personality,* which imparted virility to appropriate numbers.

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Chicago Opera Week Brings Hearings of Major Scores

Otello, with Martinelli, Mason and Tibbett, Impresses—Die Walküre Sung by Superb Cast—Lily Pons Scores in Local Operatic Bow as Lakme —Betty Jaynes Has Sensational Debut

(*Special telegram to the Musical Courier*)

CHICAGO.—Betty Jaynes, fifteen-year-old soprano, scored a sensational success as Mimi in La Boheme with the Chicago City Opera on December 6. She has a large and beautifully trained voice, always true to pitch. Her dramatic powers are considerable and her Italian diction excellent. However, her unquestionable musicianship is the preponderant quality that prompts me to prophesy an unusual career for this young artist.

R. D.

OTELLO IMPRESSES

CHICAGO.—The heavy artillery among the Chicago City Opera Company personnel brought sold-out houses to the Civic Opera House throughout the fourth week of the current season. Otello, restored after several years' absence, introduced Giovanni Martinelli as the fiery Moor, in which role he achieved the greatest success here in his long and brilliant career. Chicago recalls only two Otellos—those of Leo Slezak and of Charles Marshall—even though other tenors have essayed the role in this city in thirty years. Probably no tenor part is as taxing, for Verdi had Tamagno in mind when in his old age he penned the tragic music of this lyric drama. The famous Tamagno, whom we heard in London, was the ideal interpreter, for he had a voluminous tenor voice, but also in lower registers comparable to both a baritone and bass. Due therefore to these demands, few *robusto* tenors have requirements necessary to encompass its taxing *tessitura*.

Martinelli's singing of Venga la Morte as well as Miseria Mia and Addio, Sublimi Incanti were delivered powerfully and with a beauty of tone and trumpet-like sonority seldom noticed even in Martinelli himself.

A Chicago critic, who, like us, was fortunate in witnessing the Iago performance of Victor Maurel, the creator of the part, compared Lawrence Tibbett with the late eminent baritone. No higher praise could be given, for Maurel was so perfect that Verdi chose him again to create the role of Falstaff and Leoncavallo that of Tonio in his Pagliacci. Elegance of voice and of manner, distinct Italian enunciation, an extremely well thought out portrayal brought new laurels for Tibbett. His experience in Hollywood has been profitable, for he played the part of the harsh villian with the consummate art of a Mansfield or a Barrymore. The Brindisi could have been sung with more force, but nothing could be more thrilling than Tibbett's interpretation of the Credo in un Dio Crudel, which earned him a richly deserved ovation.

To Edith Mason are due words of praise, for again she glorified the lyric stage by the beauty of her song, finding in the part of Desdemona a vehicle in which to display the full gamut of her vocalism. True, here and there the role is pretty heavy for a lyric soprano, but Miss Mason's vocal knowledge enabled her to surmount all obstacles and she made a hit all her own long before the Ave Maria, which she sang admirably and with much pathos.

The three artists were competently surrounded with a cast of serviceable singers, an excellent chorus, fine orchestra, all under the direction of Roberto Moranzoni, to whose credit is due a large part in the success of the night. Scenery and *mise-en-scène* were above reproach and the performance was one of the best achievements of the Whitney-Longone regime.

DIE WALKÜRE INTRODUCES NEWCOMERS

The German wing of the company was greeted by a packed house on November 28 (matinee) when Die Walküre was presented with a cast headed by Lauritz Melchior, the Siegmund; Majorie Lawrence, Brünnhilde; Gertrud Wettergren, Fricka; Friedrich Schorr, Wotan; Emanuel List, Hunding; and Anna Leskaya, Sieglinde. Though the distribution was homogeneously fine, first honors in the performance went to Melchior. The use of superlatives does not indicate the completeness with which he portrayed and sang Siegmund, for words cannot depict correctly our reaction towards his art. One must see and hear Melchior in the part to realize that in him is found the ideal interpreter of a role that is often maltreated and seldom brought into such bold relief as by this modest but superb artist.

Marjorie Lawrence, effecting her debut here as Brünnhilde, lived up to the glowing reports which had preceded her to the shores of Lake Michigan. Good to look upon in the armor of the beloved daughter of Wotan, Miss Lawrence by the purity, nobility and gorgeousness of her voice won the admiration of her first Chicago audience. The public was not slow in expressing its keen appreciation, recalling the young heroine time after time at the close of her big scene.

Another newcomer, Friedrich Schorr, made a distinct impression, for his Wotan was traditionally correct. We have had many Frickas gracing our stage in the past two decades and with the recollection of the famous Schumann-Heink in mind, we discovered in Gertrud Wettergren, the Swedish contralto, one of the best exponents of the unsympathetic part. Noble of mien, Mme. Wettergren was a dominating figure as the wife of Wotan and her song matching her goddess-like appearance, she gave the most successful performance in the role that it has been our pleasure to witness in many a season. Hunding had in Emanuel List a fine exponent. Large of stature, powerful of voice, the young German basso, was a power throughout the first act. His spouse was portrayed by Anna Leskaya, of whom we had only good remembrance in Italian roles, but who proved equally successful in Wagnerian opera, which she essayed for the first time here. In fine vocal fettle, Miss Leskaya shared in the success of the day. Henry Weber conducted with precision and understanding, even though he subdued his orchestra too much to please real Wagnerian devotees, for whom the voice is secondary to the music from the pit.

Lily Pons was the magnet that attracted an overflowing audience to the Civic Opera House when on November 28 she made her first operatic appearance here in the title role of Delibes' Lakme. The dainty *charmeuse* brought to the part of the daughter of the Brahman priest that loveliness and beauty of tone for which she is renowned and won the biggest ovation of the season after the Bell Song, in which she interploated some high E naturals as clear as crystal. Throughout the performance she thrilled her auditors through her vocal prowess and by her well conceived portrayal, which was touching in its candor, tender in its affection and genuine in every detail. The bright star of the night was surrounded by lesser satellites. Joseph Bentonelli sang the role of Gerald well enough to earn encomiums. Chase Baromeo was a fine-voiced pontiff and Maria Matyas won new laurels through her delineation of Mallika. The performance was supposed to have been sung in French, but with the exception of the principals, it could have been in Hebrew for all that we understood. Louis Hasselmans, bidding Chicago *au revoir*, directed a performance entirely to his credit.

MEFISTOFELE RESTORED

Boito's Mefistofele, which came to a hearing as the first production of the fifth and penultimate week of opera at the Civic, should be shelved, for though resurrected a few years ago for Chaliapin and again last year for Ezio Pinza, its length and tediousness were never more apparent than at the lone performance given by the City Opera Company on November 30. Yet one enjoyed the beautiful singing of Pinza and Edith Mason, the Mefistofele and Marguerite.

Armand Tokatyan, who, we are told, only recently learned the role of Faust in Boito's version, was visibly ill at ease. This is understandable, since rehearsals minus the principal protagonist were of no real help to this fine tenor. The heroine of the performance was uncontestably Edith Mason, who voiced the airs of Marguerite with all the qualities for which she is justly known—tonal beauty, impeccable phrasing, delightful shading. Moranzoni conducted with verve and precision; the stage management was effective in its *mise-en-scène*, and if the waits between scenes were too long, the pictures presented were well worth the delay.

LA JUIVE

La Juive was presented for the farewell performance this season of Rosa Raisa, who counts the role of Rachel among the best in her extensive repertoire. She sang on this occasion with an opulence and beauty of tone that thrilled the throng gathered in the Civic Opera House to pay homage to her art and to admire her fine delineation of the part. Even though Miss Raisa sang the Italian text while the balance of the cast chanted in French, the poignancy with which she invested the role and the stentorian tones with which she voiced the music electrified the hearers to such a point of enthusiasm that the performance had to be stopped on more than one occasion. A triumphal farewell attested the popularity of the songstress, who rose to new heights on this memorable night.

Glorious was the Eleazar of Giovanni Martinelli, a mainstay in the personnel of the company, for he always gives his best. Familiar in the part of the fiery and rebellious Jew, Martinelli has added many details that did not go amiss in his portrayal.

It is pleasurable to signal out the success scored by Vivian Della Chiesa, the young American soprano who sang Princess Eudossia, a role which she learned in ten days and in which she displayed histrionic ability heretofore unsuspected. Imbued with a voice of crystal-like purity, beautiful texture and of fine carrying power, she surprised her most sanguine admirers with the fluency and authority with which she sang. She richly deserved the tumultuous applause bestowed upon her after her aria in the second act. In William Marin, who essayed for the first time Prince Leopold, was discovered a young American tenor of no small ability and the possessor of a most agreeable voice. He should be commended for the excellence of his French diction, which is that of the Paris Opera-Comique, and with further attention to details as to costuming and stage deportment, he should find his place in the front ranks among lyric tenors. Chase Baromeo has given us many potent creations since joining the company a few years ago, but it is doubtful if he has equalled his Cardinal de Brogny. Dignified in mien, he looked a prince of the church in his scarlet robes, and throughout the opera the amplitude and resonance of his tone made his vocalism a real joy. Henry Weber directed the much abridged score with *savoir faire* and keen musicianship.

SYMPHONY PROGRAM

Max Trapp's Concerto for orchestra (op. 32) came to a first hearing here at the regular Thursday-Friday concerts of December 3 and 4. Trapp, who had been represented three times in the orchestra's repertoire, has won recognition through his contribution of thirty works to the symphonic literature. Though the novelty met with but cordial applause at its conclusion, it deserves more than passing comment. Well constructed with harmonious contour and along melodic lines, albeit with some cacophonous effects in climaxes, the work abounds in original chords and at times inspired themes. Of the three movements, the *allegro* is the best conceived. The *finale* sounded rather labored, even though played with much enthusiasm by the orchestra and superbly read by Stock. To be fair, it must be stated that of the many novelties presented in more recent years by Stock, none has made a better first impression than Trapp's concerto.

Tambourin from Gretry's Cephale et Procris suite, arranged by Felix Mottl, happily opened the program, which further contained the Rameau G minor suite and the Brahms D major symphony. Though no soloist appeared with Dr. Stock, he was the hero of the concert, as is always the case when a Brahms symphony is inscribed. On this occasion he covered himself with glory, for every shade and nuance was exquisitely brought out.

JOHN MCCORMACK RETURNS

After an absence of two years, during which he had been offering concerts in his native Ireland and in England, John McCormack, master interpreter of song literature, returned to Orchestra Hall on November 29 under the local direction of Bertha Ott. McCormack holds the affections of music-lovers and layman as well, as his voice touches the heart and delights the mind. In splendid form, he sang each selection with

(*Continued on page 12*)

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HOLDS NO SECRET FOR THIS AMERICAN SONGSTRESS"

—*Herman Devries in Chicago American, Nov. 28, 1936*

AS VIOLETTA

"Edith Mason's first appearance at the opera yesterday afternoon produced the largest audience of the first week. The years deal kindly with singers who begin their careers with sound schooling and perfect vocal habit. Miss Mason proved this by singing better yesterday than at any time in the past decade. Her command of style that seemed, in the past, a matter of taste and knowledge, is now touched by sympathy in every accent. So it happened that the Violetta we heard yesterday was a new vocal expression of an appealing and pathetic figure of the lyric stage. It was an interpretation that gained in power from act to act, that matched the frivolity of the first great aria, which she sang with all the bravura of a coloratura and all the luscious tone of the lyric voice, with the richer tone and the greater feeling of the melodic drama that develops in the second and third acts."

Glenn Dillard Gunn, Chicago Herald-Examiner, Nov. 9, 1936.

"Edith Mason, portraying the tubercular Violetta, by way of excellent vocalism, found enormous response from the large matinee audience. Mason's art, the embodiment of pure vocalization, displayed these qualities that have endeared her to the cognescenti here and elsewhere."

Herman Devries, Chicago American, Nov. 9, 1936.

"Edith Mason, fresh and vital, lived the story of Violetta convincingly, taking the curse of absurdity off music and action both. The opera was no concert in costume yesterday, no mere succession of arias and concerted pieces arranged to fit a flimsy plot. The Mason sincerity, and the spirit of the good trooper which animates her, made the whole incredible business credible enough at the time."

Edward Barry, Chicago Tribune, Nov. 9, 1936.

Photo by Renato Toppo, N. Y.

Edith Mason

AS MARGUERITE

"To Edith Mason (The Marguerite) fell the task of upholding the standard of the opera. This she accomplished with her usual artistry and beauty of song. Mme. Mason was saying au revoir to her many Chicago admirers who will be awaiting her return next season with pleasurable anticipation."—*Herman Devries, Chicago American, Dec. 1, 1936.*

"Mason infused youthful animation into the very simple song of the garden scene."

Glenn Dillard Gunn, Chicago Herald-Examiner, Dec. 1, 1936.

AS DESDEMONA

"Edith Mason's Desdemona further brought out her own public; it was her first performance of this role. A soprano as light as Miss Mason's could only by exception sing the part of Desdemona well; it is, for all its mezza voce, a dramatic role. She is admirably seasoned to the stage, however, and must have won the respect of every expert ear with the treatment of the third act. The Willow song and the Ave Maria of the last act were exquisitely sung, but I took special pleasure in hearing a voice so rich in overtones caught in the agonized sweep of the music in the palace scene."

Eugene Stinson, Chicago Daily News, Nov. 28, 1936.

"Edith Mason, who never had sung the part of Desdemona, and learned the role at the last moment for this performance, sang the music exquisitely and did what acting the restricted part requires with the ease of long routine. Hers is a beautiful art."

Glenn Dillard Gunn, Chicago Herald-Examiner, Nov. 28, 1936.

"Edith Mason was the third in a trio of luminaries and her voice matched in loveliness that of any other great singer who had ever essayed the role of Desdemona. The art of singing holds no secret for this American songstress, whose impeccable style and pure vocalization were never more in evidence than at last night's performance."

Herman Devries, Chicago Evening American, Nov. 28, 1936.

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•
N. Y. Sun
Strong fingers and exceptional accuracy.
Sonorities were effective.
Lyricism and facile execution.
•
N. Y. American
Reveals virtuosity in piano recital.
Commendable rhythm and good taste.
Technical equipment was praiseworthy.
Tones were artfully and attractively colored.
•
N. Y. Herald Tribune
Vitality and spirit prominent characteristics.
The elan and momentum merited praise.
Warmly applauded.
•
N. Y. Evening Journal
One of the most sensible pianists.
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Clear understanding coupled with warmth.
A robust style and an easy grace.
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Events in Chicago

(*Continued from page* 10)

that finesse, beauty and clarity of tone to which he has accustomed us in the past, besides proving anew that the English language is singable. His enunciation had the acme of perfection, not a single word being amiss. The eminent bard was ably seconded by Edwin Schneider, his indispensable accompanist and devoted coadjutor.

Jeannette Albert's Recital

Few wonder children have won the recognition given Jeannette Albert by public and press alike at the time of her Chicago debut not so many years ago. Since then she has been heard in several piano recitals attesting her unusual talent in her chosen profession. A student in the best terms, young Miss Albert recently refused a scholarship at Chicago University in order to continue her studies under the tutelage of Isadore Buchhalter, her only teacher and to prepare the program she offered at the Studebaker Theatre on November 29. Miss Albert counts an army of well-wishers here who filled the theatre from pit to dome on the occasion of her return to the concert stage as a mature exponept of Bach, Chopin, Schumann and Liszt, the five composers listed on her program. To her phenomenal technic the young *virtuosa* has added interpretative gifts such as are found only in seasoned artists. Having absorbed the precepts of her mentor, a known Bach authority, Miss Albert nevertheless added some of her own ideas in her playing of the D sharp minor prelude and fugue, which indicated a pianist of brains and intelligence as well as one possessing flexible fingers and strong wrists. The Chopin group permitted the young lady to exhibit the poetic side of her art and beauty of tone. The Liszt Mephisto Waltz, played with breathless speed albeit accurately, brought to a conclusion a fine recital.

Anna Kaskas in Debut Song List

Presented by Harry Zelzer, Anna Kaskas, winner of the Metropolitan Opera radio contest last spring and now a regular member of the company, made a successful debut at the Civic Opera House on November 29. Heard for the purpose of this review in the aria Ah, mon fils from Meyerbeer's Le Prophete, the young contralto displayed sufficient qualities to win the enthusiastic approval of a large and discriminating audience. The voice is wide in compass, of velvety texture and used with consummate artistry, while her interpretation left little to be desired except that more attention should be given to phrasing. It was a recital promising many return engagements in this vicinity.

Illinois Symphony Orchestra

The Illinois Symphony Orchestra had for guest conductor Albert Goldberg at its November 29 concert at the Civic Theatre. Mr. Goldberg, a disciple of Eric DeLamarter, has had several appearances lately in and about Chicago. A serious musician, as efficient with the baton as with the pen, Goldberg does not strive for personal glory but to help the cause of music in general and that of the Federal Music Project in particular, since he is the state director of this WPA unit. Judging by the expert handling of his forces in the Handel Water Music (arranged by Sir Hamilton Harty), Mr. Goldberg and his co-workers have shaped the orchestra into a body of first-class symphonic players. The program further contained the Van Vactor passacaglia and fugue in D minor; Sibelius' tone poem, A Legend; the Richard Strauss Burleske; Ravel's Pavane for a Dead Infanta; the Dance of the Buffoons from Rimsky-Korsakoff's The Snow Maiden; and Tschaikowsky's Capriccio Italien.

Anna Groff-Bryant Pupils Sing

Some delicately lovely singing was accomplished by Laura Howardsen, soprano, at the artists' concert of the Chicago Woman's Musical Club on December 3. She is a refreshing singer with a young voice which has learned to modulate so as to produce finely spun *pianissimos*, making songs like Manning's Autumn Leaves, Grieg's By Johann and Reger's Maria Wiegenlied effective. When I was Seventeen, arranged by Kramer, and Thrane's Norwegian Echo Song were sung with the required force and full tone. Miss Howardsen has been well trained by Anna Groff-Bryant. Glenn Bennett, another Anna Groff-Bryant artist student, assisted the Austin Choral Club as soloist in its Messiah performance of December 8.

Della Chiesa from Lamont Studio

Vivian Della Chiesa, who made her debut with the Chicago City Opera Company in La Boheme and has since appeared in Elixir of Love and in La Juive, is a product of Forrest Lamont's studio.

Walter Knupfer Student Series

To Raymond Hanson fell the honor of opening the series of recitals presenting Walter Knupfer's students in the Little Theatre of De Paul School of Music. On November 29 many representative musicians and students gathered who, judging by their applause, greatly appreciated the efforts of the young pianist. Owing to other duties, we heard only the Bach-Tausig toccata and fugue in D minor and three of the Schumann Fantasy Pieces. This was sufficient to formulate the opinion that under the careful tutelage of Walter Knupfer the recitalist has developed a notable technic and has acquired pianistic qualities seldom noticed among young performers on the piano. Though now Mr. Hanson evidently gives more thought to the mechanical side of his art, his interpretation of the toccata and fugue disclosed a musician with a future.

Northwestern Presents Levitzki

Mischa Levitzki, whose recent visits to this city have been too few, came to the Auditorium Theatre as the fifth feature of Northwestern University's History and Enjoyment of Music Course. A large audience was enlightened as to how Schubert, Schumann, Chopin, Mendelssohn, Liszt and Brahms should be interpreted through the keyboard manipulations of this expert, who gave a real piano lesson to the many students gathered in the theatre on November 28. The preliminary commentary by Daniel Gregory Mason, professor of music at Columbia University, was intently listened to and his lecture, Romanticism in Music, proved doubly interesting since Mr. Mason is as good a pianist as orator. He emphasized his speech by playing the piano and his examples were highly enjoyable.

Maria Parissi and Andrea de Parry

A joint recital by Maria Parissi, soprano, and Andrea De Parry, baritone, at Thorne Hall, Northwestern University, on November 29, was enthusiastically received by a friendly audience.

Federal Music Project Contest

A city-wide contest for young professional musicians is being sponsored by the Federal Music Project of the Works Progress Administration and the Society of American Musicians. Pianists, violinists, cellists and singers are included in the contest, the winners of which will be given solo appearances with the Illinois Symphony Orchestra.

Musical Guild Recital

Under the auspices of the Musical Guild, George Grammer-Smith, baritone, and Blythe Owen, pianist, gave a joint recital at Kimball Hall on December 2.

Society of American Musicians

The November meeting of the Society of American Musicians brought out one of the largest attendances in the recent history of the society. The musical portion of the program, given by the Whitney Ensemble and Marjorie Livingston, soprano, afforded much pleasure. Rudolph Reuter is president of the society, at whose December meeting a fine program was given by Alexander Corado, a Lieder singer of high attainment.

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Atlanta Concerts Re-arranged Owing To Delay in Auditorium Renovation

College and Club Musicales Outstanding in Early Winter Schedule—James Melton Presented by Woman's Club

ATLANTA, GA.—With no definite date for completion of the Atlanta Auditorium confirmed at the office of Works Progress Administration, but with hopes of its accessibility at some time in the spring, the management of the All-Star Concerts has made a third announcement of its 1937 series. This time the plans are to present the first half of the series at the Georgia Theatre and the last half at the Atlanta Auditorium, if it is finished by that time.

The concerts to be given in the Georgia Theater open with Nino Martini and Gladys Swarthout, who start the series on January 15 and 16. The Monte Carlo Ballet Russe is the next attraction on February 26 and 27. Lawrence Tibbett will be presented on March 19, with John Charles Thomas as alternate on February 1. Unfortunately, the Ballet Russe will be presented on the confines of a small stage which brings about another complication.

On March 31 it is hoped that the Auditorium will be far enough toward completion so that the St. Louis Symphony Orchestra may be housed there for a concert with Albert Spalding as soloist. The Philadelphia Orchestra is scheduled for April 20, and Kirsten Flagstad, for May 1. Optimists hope for the best to happen by that time, though it is reported that all public school song festivals have been abandoned for this year at the City Auditorium.

RESIDENT GROUPS ACTIVE

Despite the fact that the artist series has been temporarily withdrawn, the clubs, colleges, and universities are carrying on their artistic activities with a full measure of music, art, little theater and dance activities. The Atlanta Music Club has presented morning and evening programs with local participants as well as the distinguished Lieder singer, Lotte Lehmann. Artur Schnabel and the Roth String Quartet will be presented after the holidays.

The first evening musicale this season at the Atlanta Music Club was given by Mrs. Thad Morrison, president, and Caroline Dowman, former president of the club, who played a two piano program varied by Tschaikowsky's trio in D major with Mrs. Dowman, piano; Mrs. Alex C. King, violin; and Eleanor Hodges, cello. On December 2, Mrs. William Elsas, as chairman, presented Rose Thompson, violinist; Patricia Markinson, soprano; and Ardis Colby, pianist, in a varied program. Dosia Lee and Irene Leftwich were the accompanists.

JAMES MELTON SINGS

James Melton, of radio and screen, was presented in concert bv the Atlanta Woman's Club (Mrs. W. F. Melton, president) on December 1, when an enthusiastic audience applauded the Georgia tenor in a program which included songs of the classic school, opera arias, and songs of the popular type. Harold Dart, added to his success as accompanist, gave a group of piano solos which were well received.

EVENTS AT THE COLLEGE

Music at Emory University has attracted audiences from Atlanta featuring artists and concerts by Emory University Orchestra and Glee Club. Alberto Salvi, harpist, appeared at Emory on November 16, supported by a quintet composed of flute, violin, viola, and cello with harp. Variations Libres et Finale (op. 51) by Pierné gave opportunity for excellent shading and tone coloring of the harp in combination with wind and string instruments in a composition of the impressionistic French school. Quartet in D major by Mozart and a sonata à quartre by Loeillet were also noteworthy offerings. The flute playing by Caroline Selfronk was especially impressive. Other members of the quintet beside Mr. Salvi were, Florence Gindl, violin; Robert Alexa, viola; and Alfred Mazzari, cello.

The Emory University Little Symphony Orchestra presented its initial concert this season on November 15, assisted by Emory Glee Club with Minna Hecker, soprano, as guest artist. Dr. Malcolm H. Dewey is the conductor of the orchestra and director of the glee club.

Agnes Scott College presented members of the faculty of the music department in recital on November 25 that brought out an excellent attendance from Atlanta. Frances Stukes, contralto, gave tastefully interpreted songs, with Mrs. Paul Bryan as accompanist; Agnes Adams Stokes, a group of violin solos with C. W. Dieckmann at the piano; and Eugenie Dozier and Harriette Hayns presented dance interpretations. Sara Hamilton and Nell Hemphill were the accompanists for the dances and Miss Hemphill contributed piano solos, in addition to her accompaniments.

A. G. O. PROGRAMS

The American Guild of Organists, through the Georgia Chapter, has been particularly active this season with frequent programs by organists, with assisting artists, being given under the auspices of the Georgia Chapter (M. Ethel Beyer, Dean). Eda Bartholomew presented an especially noteworthy concert at the Rock Springs Presbyterian Church. She was assisted by Senta Mueller, violinist; Patricia Loemker, cellis; Margie Griffith, harpist; and Lillian Bennet, contralto. Charles A. Sheldon, Jr., gave a program under the same auspices at the Temple with traditional Hebrew music as the theme, The choir and an additional group of singers assisted him.

Both the Studio Club and the Thursday Morning Club have offered programs during the past fortnight. Forms in Music, the subject chosen for the Thursday Morning Music Club, was given by Frances Stukes, contralto; Frances Hutcheson, violinist; Mildred Bourne, cellist; Lillian Gilbreath and Bonita Crowe, pianists. Margie Griffith led the discussion.

The Studio Club, under the chairmanship of Margaret Fraser, gave the second musicale this season, on November 16, at the home of Mr. and Mrs. Howard C. Smith, Jr. Ruth Powell, soprano, and member of the faculty of Bessie Tift College; Haskell Boyter, baritone; the Lindner Quintet and Frances Stovall Felder, accompanist, were heard in a delightful program of solo and ensemble music.

M. S. W.

Lapham Opera Premiered

Love Is Truth (Amor Verito), romantic opera by Claude Lapham, with libretto by Ruth Helen Davis, was given its premiere on December 9 at the Waldorf-Astoria, New York, under the auspices of the National Opera Club of America, Baroness Katharine Evans von Klenner, president. The cast included Diana d'Este, Melissa Baye, Maria Aribia, Wesley Bauder, Edison Harris and Peggy V. Taylor.

Zaslawsky In Paris

(Special cable to the Musical Courier)

PARIS.—The audience of the Pasdeloup Orchestra in the Opera Comique Theatre cheered Georges Zaslawsky, conductor, for his presentation of a Russian program. Following this ovation Mr. Zaslawsky was re-engaged to conduct this orchestra, and also for the Orchestre Symphonique.

I. S.

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New York Times, November 22, 1936

Mr. Totenberg gave a program fortunately compounded of classics and modern compositions. The latter period was represented by the Debussy sonata for piano and violin and a sonata in E major by Paul Hindemith, then given its first performance in New York City. *The difficult score was ably presented in both the technical and interpretive aspects.* There was intimacy, penetration, nuance in the performance of Debussy's sonata.

New York Herald Tribune, November 18, 1936. *By J. D. B.*

The violinist *revealed the most compelling aspects of his art in the Handel and Debussy* sonatas. In the former he delivered the quick movements with rhythmic verve and the andante with appropriate breadth of style and inner serenity. In the utterly different Debussy composition he accomplished his most imaginative interpretation, disclosing penetrating insight into the French master's idiom. In both sonatas *his performances from both tonal and technical aspects were of a high order.*

New York American, November 18, 1936. *By Grena Bennett*

Since his New York introduction, Mr. Totenberg has grown considerably in authority and grasp. His readings of the ancient music of Handel and Mozart had style, repose and refinement. His tone, particularly in the slow movements, was rich and glowing while pages of shimmering brilliance were negotiated with *an excellent technical command and impeccable intonation.* His reading of the Debussy work was notable for a poetic and sensitive response to its characteristic idiom, his left hand remarkably agile and accurate.

New York Daily Mirror, November 18, 1936. *By Julian Seaman*

Mr. Totenberg again *proved himself a competent and brilliant musician.* Perhaps his best performance last night was in the Debussy sonata. Clear, unhurried phrasing, an almost deliberate sequence of melodic line and a restrained, yet infinitely mtsical translation of the middle movement (Intermede-Fantaasque et leger) contributed to a notable performance. The Mozart concerto also was worthy of the highest praise. *Mr. Totenberg has made his mark as one of the world's finest violinists.*

New York Eve. Journal, November 18, 1936. *By Henriette Weber*

Totenberg last evening again awakened in his audience avid response to *his magnetic playing.*

New York Sun, November 18, 1936. *By W. J. Henderson*

The program began with Handel's D major sonata, which was followed by Mozart's A major concerto, opus 219 in the Koechel list. Both were played suavely and with good taste. The third number was the Debussy sonata, which proved to be congenial to Mr. Totenberg. *He played it admirably,* and with a temperamental warmth and a publication of individuality. *The audience was large* and very friendly.

New York World-Telegram, November 18, 1936. *By R. C. B.*

Roman Totenberg offered an interesting program last evening before a large and very cordial audience. The artist's playing showed a remarkable improvement over that of his debut. His tone was fuller and warmer and his technic had the stamp of great progress all over it. The Handel piece was read with excellent judgment. It was *smoothly paced, intelligently phrased and altogether delivered in a sensitive and sympathetic manner.* The Debussy sonata was exceedingly well accounted for, its inquisitive treading through pastel-shaded lands, full of sudden and capricious changes of scene, finding the violinist thoroughly en rapport.

Brooklyn (N. Y.) Eagle, November 18, 1936.

Totenberg possesses an excellent technique and a tone notable for its purity.

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NEW YORK CONCERTS

NOVEMBER 30

Walter Mills The baritone Walter Mills, whom New York concert goers have not had the pleasure of hearing for several years, appeared in recital at Town Hall on Monday afternoon. In a well-chosen program of the older classics, rounded out with two groups of modern works, Mr. Mills held the rapt attention of his audience, by reason of his vocal skill. The first group, including Die Ehre Gottes in der Natur (Beethoven), Verdi's Il lacerato spirito, from Simon Boccanegra, and Peri's Invocazione di Orfeo, was followed by Schumann works sung in such a way as to reveal a real love for the music of the great romanticist. The Griffes group, which demanded a secure intonation and subtle feeling, marked a high spot in the afternoon's performance and were beautifully presented. The program was closed by four numbers of Ware, Quilter, Guion and Buzzi-Peccia, nicely differentiated, giving the singer a freedom for interpretation in which he delighted. Several encores were presented after enthusiastic demands by the audience.

Alderson Mowbray, as accompanist, gave sympathetic and adequate support.

Albert Spalding The first Carnegie Hall recital of the season by Albert Spalding drew a capacity house, with boxes and balconies filled.

With André Benoist as a long-associated piano collaborator, Mr. Spalding gave to Handel's sonata in E, a reading of notable poise, restraint and stylistic knowledge. His tone, as always, was finely fused and completely in the service of a superior musical mentality and ripe technical mastery. The Beethoven sonata (op. 30, No. 2), one of the most popular works of the composer, was an excellent vehicle for Spalding's high ideals of musicianship. This performance was in many ways the chief achievement of the program, notably in the serene beauty with which the *adagio cantabile* was endowed.

A novelty was Joaquin Turina's El Poema de una Sanluquena, a descriptive work in four sections, which employs impressionistic devices and Spanish dance rhythms in a beguiling, if not highly exciting series of mood-pictures. It was played with refinement and exquisite, contemplative beauty, notably in the final section picturing the church with its rosary.

In the second half, the artist played his own prelude, Wind in the Pines, and his animated study in arpeggios, Dragon-Fly, to particular applause, and added Ravel's nostalgic Pièce en Forme de Habanera, and Szymanowski's lilting Tarentelle. The program was extended by encores and was attended by the customary demonstrations of fervent applause. The accompanist of the evening shared in the tributes.

DECEMBER 1

Women's Symphony Orchestra Opening its third season, the Women's Symphony Orchestra Antonia Brico, conductor, played in Carnegie Hall before a sizable audience. An innovation was the presence of four male players in the orchestra, taking the places of feminine ones who have accepted other posts. The concert opened with Beethoven's Coriolanus overture. In the same composer's piano concerto in B flat major, the solo part was played by Laura Dubman, twelve-year-old pianist, who recently made her New York recital debut. Miss Dubman gave a praiseworthy technical performance, abounding in dextrous finger work and with a well-conceived structural outline. There were deeper connotations of feeling in the score that she will doubtless express as her style matures, but she decidedly deserved the warm reception, repeated recalls and other tributes she received.

A first performance was given of a suite by Irwin Heilner, who was born in New York and is in his late twenties. His work contains ten sections (prelude, allegro, intermezzo, burlesque, two romances, waltz, a pair of mazurkas and even a hornpipe). Parts of it have a melodious appeal and strong sense of form that seemed mature, while others were somewhat naive in their simplicity. The whole had a sombre, Slavic coloring, and was supposed to contain a protest against war, though this was not evident to the listener. The evening closed with Carl Goldmark's long popular Rustic Wedding symphony. The playing of the organization was up to its best standards of previous seasons, and Miss Brico enjoyed numerous testimonials of approval from the well-disposed assemblage.

Marcel Grandjany A concert which made a definite contribution in promoting the recognition of the harp as a solo instrument was that of Marcel Grandjany, given at Town Hall on Monday evening. Composers represented on the printed list included J. S. Bach, Loeillet, Mozart, Tournier, Handel, Godefroid, Renié, Gottfried Kirchoff, John Bull, Gretchaninoff and Grandjany. With few exceptions the music was transcribed or rescored by Mr. Grandjany, who revised the original arrangements, bringing them to the standards of the modern harp.

The lovely tone which Mr. Grandjany draws from his strings and the exceptional technic which he exhibits make his interpretations a delightful experience for listeners. The Handel concerto in B flat, which was written for the harp and played at this time with the Grandjany embellishments, was performed with such refinement and clarity of tonal contrast as to banish the word "monotony" in criticizing the voice of the harp. The shorter subjects of the program were equally charming and spoke eloquently of the musicianship of the performer. The selections penned by the harpist himself can be classed as valuable additions to modern harp literature, Souvenirs (op. 17) and Rhapsodie being especially effective. Mr. Grandjany's audience showed no inclination to leave the hall at the end of the recital, but clamored for numerous extras.

DECEMBER 2

Pauline Frazier An appreciative audience gathered to hear a recital of piano music given by Pauline Frazier at Steinway Hall on Wednesday afternoon. The program offered the rondo in C major by Beethoven and the Grieg ballade in G minor, the Schumann Arabesque, impromptu (op. 142), by Schubert, and two Chopin etudes. Following the intermission the pianist played the Brahms intermezzo (op. 119), Debussy's Jardins sous la Pluie and the Liszt work, St. Francis Walking on the Waves. Several encores followed.

Miss Frazier disclosed sound musicianship and a good sense of contrast in pedaling, an able technic and a mellow tone. The Schumann Arabesque was delicately interpreted, and the Chopin etudes displayed accuracy of tempo and pianistic clarity. In the Debussy she succeeded in conveying the impressionistic mood of the composition. In brilliant contrast, the program was brought to a close with an excellent interpretation of the Liszt work. The audience was a cordial one, and recalled the pianist repeatedly.

Raphael Town Hall was thronged on Wednesday evening for the recital of Raphael, concertinist. The eminent soloist chose for his initial group an air by Bach, a Mozart minuet (from Divertissement No. 17) and the Dvorak sonatina (op. 100). Next in order were two Chopin items and selections from Faust by Gounod-Sarasate. The latter portion of the program was devoted to music of Kreisler, Borodin-Raphael, Tschaikowsky, Rebikoff and Sarasate. A first performance was given of Nocturne Arabe, a composition written by Raphael's accompanist, Leo Lefleur, and an outstanding selection of the list was the soloist's own scoring of Dojna (Roumanian folk song).

One can safely say that the possibilities of the concertina as a solo instrument are not generally known in this country, but on this occasion, in the hands of a virtuoso, it bids fair to be placed in the category of the violin as a sound medium for musical interpretation. The tone of the concertina as executed by Raphael is of fine texture and amazing flexibility. The Dvorak sonatina was beautifully done and gave sufficient evidence of the sincere musicianship and brilliant technic of Raphael. As an exponent of Chopin literature he was found capable and his listeners accorded him hearty applause after the familiar nocturne (op. 9, No. 2) and valse in C sharp minor. The paraphrase from Borodin's Prince Igor was scored by Raphael for concertina alone and was played with exquisite harmony. His large audience, at the conclusion of the concert, demanded many encores.

Robert Elmore An organ recital by Robert Elmore drew a large audience to Carnegie Hall on Wedesday evening. This young console artist presented a program of substance and formidable difficulties, taking in works of early and contemporary composers. J. S. Bach was represented by the prelude and fugue in D, trio in C minor, the chorale Christ lag in Todesbanden and the great Passacaglia. Mr. Elmore's second group comprised the Spanish rhapsody of Gigout, Eklog by Kramer, Musette (new) by C. Nordio, Marche Champetre (A. J. Boex) and the toccata from F. de la Tombelle's sonata in E minor. After the intermission he played Pietro Yon's Concerto Gregoriano for piano and organ, with the composer at the piano.

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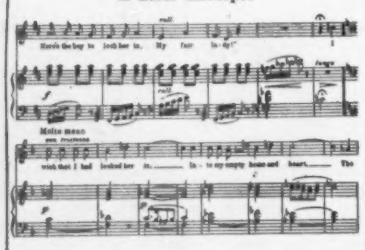

Mr. Martini is singing Maestro Buzzi-Peccia's song on his present concert tour, which began in Washington, D. C.

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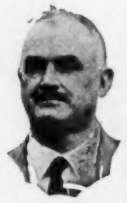

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Mr. Elmore is an instrumentalist of consummate powers, and in the field of musicianship he showed himself sensitive, keenly alive to color values and the possessor of a poetic temperament. The giant outlines of the Passacaglia in the Bach group afforded him opportunity to display his virtuosity and, to an even greater extent, his fine articulation of the contrapuntal voices of the score. The lighter music of the modern selections found Mr. Elmore fully attuned in mood.

Mr. Yon's composition, Concerto Gregoriano, had a performance of finesse, both artists scoring for the scope and unity of their keyboard execution. A large audience applauded with fervor.

DECEMBER 3

Philharmonic Orchestra Jascha Heifetz was the magnificent soloist at the Philharmonic concert of this date, playing the Sibelius concerto with the utmost brilliance and masterly technical skill. The concerto, one of the most difficult of all violin literature both from the solo line and the complicated rhythms of the orchestral accompaniment, received a polished reading in Mr. Heifetz' hands under John Barbirolli's baton. The slow movement was sounded with a depth of interpretative finesse and the *finale*, with its exciting gypsy aroma, was played with dramatic intensity. The packed audience cheered Mr. Heifetz and recalled him for many bows.

The purely orchestral works of the evening consisted of Liszt's Weinen, klagen, variations on a motive by J. S. Bach and transcribed for orchestra by Leo Weiner; the Schubert second symphony; and Wagner's overture to The Flying Dutchman.

The Weiner transcription was performed in commemoration of the fiftieth anniversary of the death of Liszt, which occurred last July. The composition was reverently interpreted by Barbirolli, and the poignant themes aroused the enthusiasm of the audience. Mr. Weiner's scoring is effective, although there are passages that are rather turgid, and the composition as a whole is trite and commonplace.

The Schubert symphony, repeated by request because of its success two weeks ago, received an illuminating delineation. Its melodic charms were particularly delightful since they are no longer unfamiliar. The Wagner overture, in robust manner, concluded the program.

DECEMBER 4

Erno Valasek The unfolding of the artistic talents of Erno Valasek, young violinist, was further demonstrated in his recital at Town Hall on this evening. Mr. Valasek has now emerged from the prodigy stage, and under the tutelage of Adolfo Betti has entered a more mature phase of his career. He had previously impressed through the strong musicality of his playing, an instinct for reading meaning into scores which was rather remarkable in one of his youth. Technically, his playing too showed a resourcefulness that was more than precocity. These qualities have grown since his appearance last season.

His latest program included Mr. Betti's arrangement of Geminiani's sonata in D minor; Carl Goldmark's concerto in A minor; a Betti suite, Paganiniana, based on Caprices 4, 11 and 17; and shorter numbers by Beethoven and Ernst. The soaring purity of his tone seemed as individual as formerly, if one also noted some occasions when there were passing moments of scratchiness. This may possibly have been owing to a greater degree of emotional impetuosity in his work. He excelled particularly in the slow movement of the Goldmark concerto, which had true and touching eloquence. In the virtuosic pages of the Paganiniana, the scintillant qualities of his bravura playing were to be admired. As a whole, the recital betokened a true and growing mastery. At the end there was a marked ovation, with numerous extra numbers. Arthur Lloyd was an efficient accompanist.

DECEMBER 5

New English Singers A program of Early English madrigals and lute songs, with a group of folk songs added for good measure, was given at Town Hall on Saturday afternoon by the New English Singers. This excellent group, headed by Cuthbert Kelly, is familiar to New York audiences, although this year they have two new members, Eric Greene and Peter Pears, tenors. The ensemble is one of six voices, the three women being Dorothy Silk, Nellie Carson and Mary Morris. Miss Carson has augmented her vocal talent by learning to play the lute. This instrument is an authentic ancient instrument, restored especially for her, and probably the only one on the concert stage today.

The first two appearances of the singers were in numbers by Campian, Gibbons, Wilbye, Morley and Weelkes, all of Elizabethan vintage, sung without accompaniment, the different voices weaving the parts with skill and vivacity. Among the songs was a duet, Whither Runneth My Sweetheart by John Bartlet, for two voices and lute, in which Miss Carson both sang and played. She is an excellent performer in both capacities, and in her hand the instrument did not seem a novelty but a thoroughly accustomed one. She also gave two solos, accompanying herself on the lute.

Other numbers offered by Mr. Cuthbert and his singers included folk songs arranged by Arthur Warrell and R. Vaughan Williams and several Purcell items. The appeal of this music from other centuries is strong for present-day listeners, as attested by the good attendance and close attention at this recital.

Sergei Rachmaninoff Abidingly popular, Sergei Rachmaninoff drew a throng of adherents to Carnegie Hall for his Saturday matinee, and rewarded them with performances which reflected all his high musical and virtuoso qualities. In splendid form, he voiced the composers eloquently, and chiefly by serving as a faithful interpreter who thinks first of the music, and then of pleasing his audience. That is why—aside from tradition—he opened his program with the Bach-Liszt fantasia and fugue in G minor and Beethoven's sonata (op. 109). Both numbers received deeply significant treatment, analysis being artistically blended with feeling.

Chopin was represented by his C minor polonaise, D flat nocturne, rondo (op. 16), and a mazurka in F minor. Fluent execution and tonal niceties, and of course, atmospheric truth, went into Rachmaninoff's offerings. The player's four selections from his own Etudes Tableaux, delightfully keyboarded, showed him at his romantic best as a composer. Charm and brilliancy invested the final pieces, Petrarca Sonnet, Liszt; Etude, E major, Paganini-Liszt; and Magic Fire Music, Wagner-Brassin.

Enthusiasm reigned among the listeners throughout the recital, and tumultuous applause and numerous encores stamped the occasion as another striking success in the long series of such events achieved by the distinguished Russian musician.

DECEMBER 6

Philharmonic Orchestra Sunday afternoon brought an exceptionally attractive program done at Carnegie Hall by the Philharmonic Orchestra under John Barbirolli.

He resurrected Rossini's sparkling overture to the Siege of Corinth, and conductor and players gave a becomingly stylistic and finished reading. Franck's beloved D minor symphony revealed the full measure

(*Continued on page 21*)

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Dramatic Soprano

PRESS COMMENTS

DEBUT RECITAL

Town Hall, New York City

Nov. 28, 1936

Handsome, dignified and with the unassuming manner of a truly serious devotee of her art, Alice Tully, American soprano, new to these parts on the concert platform, gave a recital last night at Town Hall. Miss Tully obtained most of her musical education in France with such teachers as Jean Perier, Miguel Fontecha and Therese Leschetizky, and it was in the Gallic lyrics that she was most at home. But her difficult program contained examples of many styles and schools. Miss Tully could sing Strauss's "Befreit" with considerable feeling for its intensely tender and melancholy mood. In the Debussy lyrics Miss Tully found a congenial field for her talents. In "De Soir," for instance, the young vocalist deftly envisaged the varied contrasting moods, the passage concerning the descent of night and the prayerful bit at the close being nicely worked out.—*New York Times.*

Her singing last night disclosed a voice of considerable volume and expressive ability, with understanding of the general moods of an interesting program including some interpretively taxing music. In the German group, Marx's tunefully rueful "Valse de Chopin" proved to be one of the soprano's most successful vehicles both from a vocal and expressive point of view.—*New York Herald Tribune.*

Alice Tully, tall, beautiful and graceful, swept onto the stage of Town Hall Saturday evening to give her first recital here. She is an American who has studied chiefly in Paris, and the emphasis of her training seems to have been placed on French song literature, since this was the highpoint in a program of many excellencies. She has a dramatic soprano of good range and power and decided sweetness. She has a well developed sense of style, and she sang with full artistic perception of a song's meaning.
—*New York Eve. Journal.*

Miss Tully commended herself largely through the natural quality of her voice, for it has distinctive warmth and richness, especially in the lower and middle registers. With the aid of an excellent string quartet, Miss Tully sang the interesting "Chanson Perpetuelle" of Chausson with a nice understanding of its character, a careful attention to the relationship of text and music. Arpad Sandor was the pianist and Edwin Bachman, Bernard Ocko, Egon Kornstein and John Mundy were the members of the quartet.—*New York Sun.*

She excelled on this occasion in her treatment of French songs.—*New York World-Telegram.*

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SALZBURG

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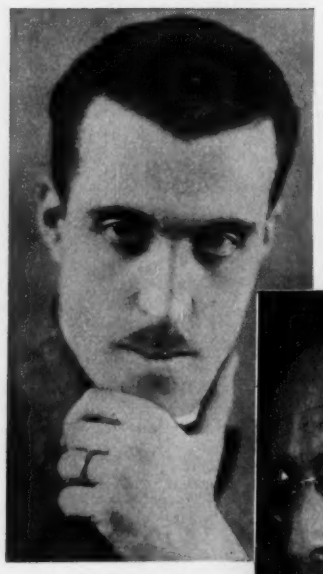
The Salzburg Opera Guild, the same ensemble which evoked such a storm of enthusiasm in Salzburg this past summer, is coming to America. S. Hurok will present the company intact in America during the Season of 1937-38, their first performances in New York being scheduled for early October, 1937.

This remarkable troupe was founded several years ago by Paul Csonka with the aim of producing, in genuine ensemble, operatic works not generally known, both old and new. They will be presented in the original tongue.

Located originally in Vienna, the Guild made its debut with a performance of Mozart's "Cosi Fan Tutte," which was later presented in Switzerland. The success of these performances was the signal for a salvo of praise from press and public, overjoyed at its discovery that the arts of theatre and singing could be so beautifully merged. Even this was eclipsed by the Guild's reception this past summer during the annual Salzburg Music Festival. The performances were given by special arrangement with the Festival authorities.

Now, thanks to the Opera Guild, Salzburg will come closer to the outside world. And soon, thanks to Mr. Hurok, Americans will be able to see and hear the Salzburg Opera Guild.



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"There are certain arias and ensembles in the Mozart 'Goose of Cairo' which represent Mozart at his best; and the big finale can, in its dramatic vividness and strength and wonderful characterization of situation and personages, be put alongside the famous 'Figaro' finale and the sextet in 'Don Giovanni.' Alberto Erede conducted with all the ready wit and sparkle required by the buffo style, and a party of splendid singers composed an excellent ensemble."

(The Daily Telegraph—London)

"The work of this Opera Guild and the orchestra under the Direction of Alberto Erede left nothing to be desired. Their ensemble work was nothing short of perfect—our hats are off to them. They give us priceless works of musical art that we would otherwise have no opportunity to hear—both old and modern, and all presented with incomparable musical and technical skill."—(Die Stunde—Vienna)

" 'Le Pauvre Matelot' has never been produced with such a high degree of art. In this modern work, as well as in Mozart, the Ensemble reached a plane of perfection worthy of the discriminating audience which the Salzburg Festival attracts."—(Volonte—Paris)

"We can offer no greater tribute to the Salzburg Opera Guild than to rank theirs with other fine Festival performances heard here this summer:—where the greatest artists in the world are assembled. In all humility we acknowledge their ability to hold a Salzburg audience spellbound."—(Salzburger Illustrierte)

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NEW YORK DECEMBER 12, 1936 No. 2916

According to the papers, the last week has been remarkably quiet in Britain, musically.

—o—

Congratulations to WABC for its discovery of hitherto unknown compositions by Ravel and Sibelius.

—o—

Those public musical performers who feed on praise should remember Shakespeare's wise words: "He that loves to be flattered is worthy of the flatterer."

—o—

What the Public Wants

One of those chatty sessions which assemble authorities on various subjects, known as "America's Town Meeting of the Air", was recently devoted to the topic, What Does the Public Want in Music? According to the published record of this occasion which has recently arrived in pamphlet form, a good deal was said but the conclusions are not particularly clear.

The genial Dr. William Lyon Phelps presided in his own library, and—such are the wonders of the radio—was able to share an imaginary Thanksgiving dinner with the other speakers and an unseen multitude. Between remarks about the hypothetical feast, the past and present of music and what the public seems to want in this field, a good deal was learned about the points of view of the persons who spoke.

Dr. Frank Black, director of music for the National Broadcasting Company, frankly stated that "Radio is going ahead, musically, on the assumption that the general public has good taste." The corollary was that symphonic and jazz music, opera, and other kinds of melodic fare were offered to supply these various tastes, the best of its kind being sought. The credo of the broadcasters is that of catholicity, and they have devised ingenious ways of feeling the public pulse, by means of fan mail, telephone surveys and house-to-house canvassing. Dr. Black thus sums up:

"I do not agree with the group of musicians who claim that radio should be like a doctor who feeds his patients only what he thinks is good for them. It is too easy to turn the dial. I also think that the person who writes a letter saying, Why all this jazz? or another who writes, Why must we have to listen to this or that modern music? do not consult their radio schedules and their newspapers. After all, if there is something going on in which you are not interested, there are probably millions of others who are enjoying it, and you should tune in at a time when you can hear what you want."

This seems to be the philosophy of *laissez-faire*, or the wind it bloweth where it listeth, in the enjoyment of art. Naturally, we do not imply that Dr. Black himself has not preferences between various types of music, but he is occupying an important post in an organization which has definite financial interests at stake. It is perhaps not unreasonable that, like political candidates who strive to please the greatest number, the broadcasters will fling a sop to Euterpe and will just as amiably smile on the goddess of syncopation.

A much more crusading point of view was assumed during the discussion by I. A. Hirschmann, founder of the New Friends of Music, an organization now giving Brahms and Beethoven chamber concerts weekly on Sunday afternoons in New York at a moderate charge. Says this speaker:

"It is an American pastime to underestimate the taste of the public. Artists who tour the country, who dare to offer good programs of so-called classics, bring back reports of the undying gratitude of audiences whose capacity for good music has not been discounted. People will listen to all kinds of music, but they will prefer the best. This is invariable. Yet why is so much mediocre, saccharine stuff poured into the ears of the innocent American public?

"The Society of Composers keeps full figures on the relation of the radio to Tin Pan Alley and its findings reveal cold facts. It figured out in 1934 some eighty-five songs were each played more than 10,000 times on the air. When the adding machine had finished clicking over these eighty-five items, it was found in addition to using sixty-one per cent of the time given to music on the air, they had a grand total of 1,255,699 performances. This was for eighty-five songs. The fault lies, it seems to me, with the artist, as well as the public, and those who are the promoters of music. Who, if not the artist, is to set the standard of what is good and what is mediocre? And to you, the public, I say that if you want better music, you should write in and say so.

"Frankly, how many of you take the trouble to do it? . . .

"People will support the best music and the best artists. I don't mean artists who resort to pyrotechnics and fireworks for results. Fireworks have a peculiar and invariable way of going up and coming down even more quickly, and then disappearing. There are some great young American artists who deserve your support. . . .

"All good things do not come from Europe, either.

"Art flourishes in a sympathetic environment and is not limited to geography any more than trees and flowers are, and music derives from the same source. The radio is helping give music back to the people, to whom it belongs. No longer will it be handed out by rich patrons as a so-called musical dole. A new, younger audience is developing, pleading for a more direct, a simple approach to our arts. America is the hope of a restless civilization. We know that all art outlasts all forms of human endeavor, and only from the arts have we been able to reconstruct the past and to set a pattern for the higher life for the future.

"I believe that I voice the yearnings of thousands when I say that America, and especially young America, wants at least to be exposed to the better things of life, better opera, symphony concerts with the accent only on the music, and the very best in chamber music, and at low prices within the reach of all. I believe they will get it eventually.

"If there is any snobbery in music, by any so-called sophisticates, it derives not from the exclusive few but from those who insist that they know the taste of the millions of people and arbitrarily set standards for them on the basis of a mediocre musical diet.

"The dictionary says that a snob is one 'who makes birth or wealth or superior position the sole criterion of worth.' Is it not possible that people who hand out inferior music indulge in a form of even more dangerous snobbery? Isn't it an arbitrary assumption to preclude the opinion of others who are so-called sophisticates? At least, I believe that people deserve the opportunity to decide what they want for themselves. I think they should be given all kinds of music, given the best without fear along with other kinds, and let decide themselves; and then there will be no question as to what constitutes the standard of music in America."

These may be called the two most divergent points of view presented in the symposium, but there were other and perhaps minor ones. Albert Stoessel, composer and conductor, member of the Juilliard School of Music faculty, espoused the translation of opera texts into English—at least in the case of works such as comedies which depend for their effect on the understanding of their plots. This point of view diverged from that of Dr. Phelps, who fondly recalled his early days as opera-goer in the great decade before 1900, and the impression that the Metropolitan Opera's stellar casts made upon him in those days when translated opera was not considered.

On these subjects, then, there are differences of opinion. Perhaps the truth is somewhere between the radical extremes. Musical editors know from the reports that they receive from all parts of the world, and particularly from the smaller cities in this country, that the general public does not invariably kindle to Lieder and reject trash. On the contrary, the applause swells when simple ditties, sometimes of the variety preferred by the films and wireless, and on occasions of questionable taste and value, are used by artists for their final groups.

Perhaps the question of intelligibility, common to both the matters discussed above, is the basic point about both phases. Audiences like to understand what they are hearing. Does not this situation call for added activity on the part of the educational authorities? If music appreciation were a required subject, instead of an elective, in our public schools and colleges, artists would not encounter the difficulty that they sometimes do at present in presenting the best types of music. There is hardly any question that representative artists would prefer to be bringers of beauty to the public—if they always found the proper response.

—o—

Singers of the Soul

Celebration is being made this year of the hundredth anniversary of Alexander Pushkin's death. The Russian poet occupies a unique place in the affections of his countrymen, and incidentally he left not a little impress on the music of that country. One has only to remember that his poems inspired many operas and countless songs. Tschaikowsky's Eugen Onegin and (in part) Moussorgsky's Boris Godounoff are based on two of his longer narratives.

Pushkin is one of those writers who defy successful translation into other languages. The nostalgic beauty of his romantic style inheres in the sound as well as the meaning of his lines. Thus it is difficult for the outsider to realize what is the peculiar quality that causes these poems to be memorized and affectionately quoted by all classes of his compatriots.

To be a national poet or composer in the best sense implies something deeper than mere technical facility. It means that such a talent is rooted deep in the folk consciousness of his land. Genius of this sort seizes upon and expresses the peculiar pattern of national thought and feeling in such completeness as to become "classic." Thus great poets and singers of songs are the mouthpiece for things which the great mass of the people feel but cannot express.

If one seeks the reason for the deep appeal and lasting power of a nation's best songs, one will find it in this echoing of a people's heart-throbs. Such quality, to be sure, does not necessarily make the productions great art, as many simple folk-songs have it without being monuments of the race. But when superior craftsmanship is added, the combination is irresistible. In the choicest examples, such as the great German Lieder, the works have the power to range beyond national frontiers and become treasures of the world at large.

Most art which gains lasting international currency has characteristics which make it particularly dear to the people for whom it was first composed. Thus the works of Wagner and Brahms are deeply rooted in the ethnical culture of the country that produced them. They have a quality that derives from the heart of the race. And this is a different thing from the political consciousness of the era that produced them, for they exert their appeal undiminished today, when the Hohenzollerns no longer sit in power. So the tender romanticism of Johann Strauss still reflects the Viennese spirit of a bygone day, while the glory of the Hapsburgs is no more, and Pushkin rules the Slavic heart in a day when the palaces of the Czars have been turned into museums.

—o—

"Unmusical America"

Director of the Federal Music Project, Nikolai Sokoloff, says that more than 3,300 compositions of 1,351 American composers were heard at the governmental concerts since October, 1935, and he adds: "An amazing wealth of creative talent has been brought to light by the WPA musical activities, and hundreds of these native compositions enjoyed repeated performance." The detailed listing is published by Sokoloff, and among the names recorded are most of our well known tonal creators, and of course a much larger number whose names never before came to general public notice. The Music Project must be credited with really constructive work. Unmusical America stands revealed as the land that has in a single year done more than any country in the way of encouragement (and financial help) for the native composing and performing musician.

—o—

Machine Age Malady

Painters portray still life, geometrical abstractions, nightmare symbolisms and the like; composers as well as designers of shop-window manikins create modes to be exhibited by mechanical, stylized figures, a restoration of ancient Greek myths in chromium casings. This is the "modern" world, one which exhibits not a few features of incongruity and decadence. Through it all, the face of man has been lost; someone has said that the significance of abstraction in art was that it marked the disintegration of the human form. Is it not time, in all the arts, that an effort be made to recover it?

VARIATIONS

By Leonard Liebling

At the Guild Theatre there is a play depicting episodes in the life of Wagner during his *affaire platonique*—no proof exists to the contrary—with susceptible and beauteous Mathilde Wesendonck.

The action of the piece presents the composer, Minna (Wagner's first wife) Otto and Mathilde Wesendonck, Hans and Cosima von Bülow, Countess d'Agoult, and other contemporary characters, all turning up simultaneously at Asyl, the exile villa placed at Wagner's disposal by the trusting Otto.

History fails to show that any such gathering ever took place, but even with its aid, and that of a number of scenes which actually occurred in real life, the playwright effects no drama in a logical and cumulative sense. The episodes and the picturesque personages become merely feeders for the character sketch of Wagner himself, and that portraiture is confined to showing his romantic weakness for women, his fits of temper, lack of stability in money matters, and throes while conceiving and recording tonal inspirations. If an audience is satisfied with such a presentation as the true revealment of Wagner, the man and the composer, then the play will prove to be a success.

However, it is to be doubted whether the average theater-goer could find edification in the production. To those unfamiliar with the life and music of Wagner, the doings at the Guild can mean little or nothing; while those who know a great deal about Wagner, are sure to feel irritation at his metamorphosis into such a patently theatrical figure. The playwright has fallen into the common error of his craft, when the intention is to depict the activity of a musical genius' mind. His outward physical characteristics are easily simulated, but there is shown nothing of the psychological process, the finer workings of the mentality and the emotions. Frenzies of temper, eye-rollings, arm-wavings, hair-rumplings, and ceiling-starings are extraneous trappings which give no clue to the inner processes. They might be described in a novel, but never could make adaptable material for a play, where action must predominate continuously over explanation.

On the credit side, however, all the names of the personages, and all the musical terms, are correctly pronounced, the accompanying music itself has been well chosen, and the stage direction and acting are admirable.

⁂ ⁂ ⁂

As many books have been written about Wagner as about Christ and Napoleon; and yet, to read about Wagner, the person, helps not a whit in the better understanding of his music. On the contrary, one hears the magical composer and wonders that he could be so mean a man.

⁂ ⁂ ⁂

If performers would like to learn a new approach toward critics, and how to win their hearts, let them ponder the following, sent to this desk recently:

New, York,
November 10, 1936.

Dear Critic:

Would you care to see a picture of your mother when she was young and in love and your father thought her the sweetest girl in the world?

No one could be as lovely as she was, I know. But if you will come to Town Hall on Saturday evening, November 14th, you'll see her there "in the shade of the old apple tree" . . . in all the romance and sparkle of that golden decade.

Maybe your grandmother had an old-fashioned stereopticon when you were little and you looked through it fascinated. My program is like that. You look far back through the years and see a naughty wench of Washington's time, then a demure belle of the crinoline days, who gives place in this parade of girls to the Gibson Girl of the Turn of the Century. A soubrette of the Gay Nineties reminds you that legs were more alluring before the days of the strip-teasers and bubble-dancers. Intermission: and milady of the hobbleskirt trips across the stage, followed by her flapper sister of the Twenties, and then Today's daughter.

Of course it's great fun! But there is something deeper, too. There is a panorama of ourselves through three centuries. . . . and perhaps it's a good thing these days for Americans to be reminded that we have a national heritage of cheerfulness, courage and independence. Folks say this is good theatre with a gay comedienne. I'd like them to feel that it is a pageant of America through our popular songs.

Please accept this as a personal invitation in the spirit in which it is sent. And for one evening, forget to be a critic and just come and join the gaiety.

Informally yours,
LUCY LOWE

⁂ ⁂ ⁂

St. Louis, Mo.,
November 29, 1936.

Dear Variations:

The St. Louis Symphony Orchestra at its regular concerts last week, Friday and Saturday November 27, 28, presented Rachmaninoff's new symphony No. 3 in A Minor. The composer appeared also, playing his concerto No. 2, in C Minor. Your local correspondent will no doubt make his routine report.

May I, however, give a few off-the-record side-lights? These side-lights reveal the seemingly austere Rachmaninoff as a man with a sense of humor.

During one of the rehearsals of the symphony, a tense situation arose concerning the interpretation of the eight measures (played by the woodwinds) which lead to the *coda* in the final movement. In the first of these eight measures is the direction, *poco crescendo;* and in each of the following measures, the nuances. The composer came to the conductor's desk, looked at the score, conferred with him for a moment in French. The conductor, enlightened, then said, "Ah, you wish a progressive crescendo for eight bars, and the additional nuances in relative proportion." Rachmaninoff beamed, looked at the conductor, (Golschmann), and addressed him and the players, "My mistake gentlemen; the composer never knows how to write that sort of thing." The tension was broken, all enjoyed a good laugh, and the rehearsal was resumed with zest.

At another point in the rehearsal Rachmaninoff suggested a bowing in order to articulate a characteristic rhythmic figure. The concertmaster did not do it quite as suggested. The composer stopped him and advised in his basso profundo. "In this I think the composer is right." Also, when the clarinets broke the line at one place, he stopped to inquire whether the passage was not indicated, *molto cantabile.* With a look as of hard-won triumph, he added, "Again the composer is right!"

During intermission on Saturday night a young girl came to Rachmaninoff's dressing room door with a program to be autographed. In the program is the annotation underneath his name, "Born in the Government of Novgorod, Russia, April 2, 1873; Now living in New York." Rachmaninoff's eye was arrested by the words, "Now living." He muttered the words, underlined them three times, and then inscribed his autograph.

I witnessed the occurrences described, and I think you will agree with me, they are Rachmaninoffiana worth recording.

Sincerely,
IGOR I. GEFFEN.
Director of Music, Principia College;
Cellist St. Louis Symphony Orchestra;

⁂ ⁂ ⁂

"What's wrong with this caption (asks P. B. A.) which appeared in the Pittsburgh Post-Gazette?"

PAUL WHITEMAN BRINGS VARIETY TO SYMPHONY

NEW YORK, Wednesday, Dec. 2.—Portly Paul Whiteman, maestro of modern American music, combined the venerable Philadelphia Orchestra with his swing band last night and evoked such varied tone pictures as a train-calling solo for baritone, a Scottish suite in American rhythm, and a 1937 model of Von Suppe's "William Tell" overture.

Paul Whiteman Brings Symphony To Variety, might be a better title.

Incidentally, the train-calling solo, by Rodgers and Hart, was the most original number on the program, when Paul Whiteman repeated his Philadelphia concert at the Hippodrome in New York last week.

⁂ ⁂ ⁂

Speaking of captions, The Microphone (December 5) wishes to tell its readers that Barbirolli now is conductor of the New York Philharmonic Orchestra, and the title of the informative article is "Musician Succeeds Toscanini."

⁂ ⁂ ⁂

From the New York Post (November 21):

Violinist No. 1.—"Did you hear? I'm playing the Beethoven concerto with Leopold Toscarolli's orchestra?"

Violinist No. 2.—"Zat so? Sitting or standing?"

⁂ ⁂ ⁂

It has been a lean week in music, with no new Bach transcriptions coming from the publishers.

⁂ ⁂ ⁂

Some composers write with their heart's blood, and others merely use ink.

⁂ ⁂ ⁂

Knowledge is relative. You may understand acoustics; know how Gluck reformed opera; why Beethoven introduced a chorus into his Ninth Symphony; when Chopin wrote his Etude in sixths; and what Schönberg is driving at; but can you answer this question: Two clocks are so adjusted that one ticks once a second and the other ticks once in 1.012 seconds. If we start them together how long a time will elapse before they again tick at exactly the same instant? Please do not write to this department for the answer.

⁂ ⁂ ⁂

Ames, Iowa,
December 3, 1936.

Dear Variations:

I read your citation in your column, of what a Chicago reader thinks about Variations, and I am sending you the attached thoughts as further answer to the one with which you favored him:

An atmosphere of solemnity and sanctity should surround a concert, and entrance to a musical performance should partake of the ceremonial and mystery of a ritual.—Busoni.

Music is the great avenue for withdrawing from the world, for in the realm of sound there is neither speech nor language.—Anon.

Music is a kind of inarticulate, unfathomable speech which leads us to the edge of the infinite and lets us for a moment gaze into it.—Carlyle.

The understanding of music and its purpose is governed entirely by the quality of the mind. It is the tragedy of some minds that they have not the capacity for high development.—Anon.

The majority of people probably look upon music as a refined pastime for freaks and incompetents—a useless luxury for the idle and rich—for it does not serve the practical ends of life. It does not warm, clothe, house or feed one. It is not what is commonly called a practical matter.—Anon.

Music carries a message for the discriminating few. It sweeps by most people like a herald with glad tidings that is not for them.—George Eliot.

The complete antithesis in music is presented by the mysticism of Debussy and the emotional intensity and exuberance of Brahms. Yet, musicians have no difficulty in finding the common denominator.—Romain Rolland (I think.)

The best discourse upon music is silence.—Schumann.

Enjoyment of music is personal—a Wagnerian tragedy for some, a Gershwinian farce for the many.—O. S. Carhh.

Meditate on the vastness of infinity and the microscopic insignificance of a composer.—Anon.

"Ah, sir," remarked the ancient dame to her neighbor at a Whiteman "classical" concert, "this is, indeed a sad and degenerate age." "Too true," replied the other, "What a blessing that neither you nor I belong to it."—New Yorker.

We may live without poetry, music and art;
We may live without conscience and live without heart;
We may live without friends; we may live without books;
But civilized man can not live without cooks.
—Owen Meredith in Lucille.

Twilight thickens towards the night;
The disk of day, no longer bright,
Casts lengthening shadows towards the east,
Whence comes apace the hearse and priest.
—O. S. Carhh in Day's End

Think, in this battered caravanserai
Whose portals alternate night and day,
How composer after composer, with his pomp,
Abode his destined hour, and went away.
—Rubaiyat paraphrase.

And in conclusion:

———

Chaconne à son goût,
As you occasionally and intentionally misquote.

Sincerely yours,
OSCAR HATCH HAWLEY.

⁂ ⁂ ⁂

In the November 27-28 Journal (Stokowskian for program-book) of the Philadelphia Orchestra, there is a short article by Leopold Stokowski:

Jazz is part of the folk music of our country. Sometimes it is gay and friendly and utterly informal. Other times it is melancholy and sings directly from the heart of its yearning. Other times it is wild and intoxicated like the frenzy of a ritual dance in Africa. I am convinced that we must free ourselves from the influence of European music and create new music that is a direct expression of our American life—our irregular rhythm—our humor—our longing for ideal beauty. We must find new and less formal ways of making music and listening to it. We must absorb jazz into our national music, just as Russia and Germany and Spain and other countries have made their folk music an integral part of their national music. I love jazz that is creative and vital, and I want to do everything in my power to bring it into the national music of our country.

⁂ ⁂ ⁂

Under the foregoing essay is the announcement of an extensive Beethoven Cycle by the orchestra, consisting of all his symphonies, and a number of overtures and concerti.

⁂ ⁂ ⁂

Harry Salter and Mark Warnow, popular radio conductors, are warm friends, and often go to public entertainments together, taking turns in assuming the expense. Recently it was Mark's treat and he bought tickets for the Ross-Janniazo boxing contest, at a cost of $24. The next affair was Harry's, and he chose the Heifetz appearance with the Philharmonic Orchestra, paying $6.60 for the two tickets. Warnow was so carried away, however, that when the conductorial couple left Carnegie Hall, he said enthusiastically to his colleague, "That was marvelous. Now I owe you three prize fights."

⁂ ⁂ ⁂

This country is declared by experts to be "basically sound." Meaning concerts, operas, radio, talkies, motor horns and steel riveters?

⁂ ⁂ ⁂

A newspaper headline has it: "Scientists Study Earth's Magnetism". They might get a clue from Toscanini.

⁂ ⁂ ⁂

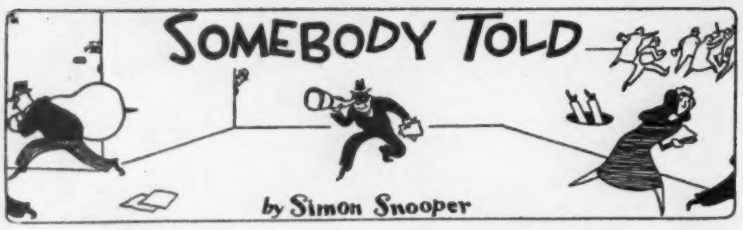
For a recital artist, poise is more important than pose.

⁂ ⁂ ⁂

Add to impossible story beginnings: "Now that jazz has been banned from radio"—

⁂ ⁂ ⁂

A letter of inquiry received at this desk from a Canadian city, starts as follows: "It would give me great pleasure to know if Mme. Melba died while in New York"—



The Wyoming Apartments resounded with sardonic laughter one evening last week when I entered the front door, and squeezing into the gilded lift I allowed myself to be borne aloft with tailed and bejewelled guests to Alma Reed's domicile. There, I was elegantly received by Alice MacFarlane Close, the composer, who mistook me, I am sure, for one of the dowagers' gigolos whom she greeted rapturously.

I let myself go at that and nonchalantly bowed to the foursome entitled The Hart House String Quartet in whose honor the party was being given. Puzzled, I glanced around the ornately furnished rooms and even to this day I don't know whether I was in China, Japan or Mexico.

Two rooms were crowded with Orozco's frank and virile paintings with modern statuary scattered about. One bronze, which the sightseers called "that superb kneeling figure," looked like an anchor gone wrong. Then there was an *objet d'art* of a lady with flowing hair. Somehow the misshapen doughnuts of my childhood's green Irish "biddy" came to my mind.

However, the elaborate bar helped me to regain a proper perspective, and soon I was chatting gaily with my hostess, the honored guests, Cecil Arden, Buzzi-Peccia, Eva Gauthier, Mishel Piastro, Gino Baldini, the Bauer sisters, the Harold Morrises, Mrs. James Levey *et al.*

Since you all know how I loathe music of any sort, you won't be surprised when I tell you that as soon as it started, I grabbed the best hat and coat I could find on the closet floor and departed that life. So far as I know, the party is still going on.

* * *

By the way, Piastro pulled a *bon mot* I overheard. A pianist unknown to me was just interpreting Chopin as I staggered to the outer door. One of the guests said sotto-vocely to the violinist, "Why, that's the way I played when I was eleven years old."

"Too bad," answered Mishel, shaking his head.

* * *

Abe Chasins, as you probably know, is always up to something. His latest attack is on Bizet and he has come out of the battle successfully, waving a piece for two-pianos which he has inscribed Carmen Fantasia. It goes on and on for ten minutes, playfully toying with familiar themes, and is so complicated technically, my friends write me, that only such digital wonder-workers as Vera Brodsky and Harold Triggs could possibly devour it.

Strangely enough, Abe must have realized what a towering edifice he had made for the average ivory-key enthusiast to climb, for quite properly he has dedicated the giant to those two creatures mentioned above—Brodsky and Triggs.

Social figures—thin, plump, young, old, so-so—crowded Carnegie Hall to hear Heifetz play the Sibelius concerto a week ago. Blinking rapidly, I counted Dorle Jarmel, Alma Clayburgh and her beauteous daughter, Marjorie Noble, Mr. and Mrs. Arthur Reis, Alexander Smallens, the Samuel Chotzinoffs, Arthur Judson, Lawrence Gilman, Bruno Zirato, the Rudolph Polks, Dagmar Godowsky, Fabien Sevitzky, Charles Wakefield Cadman, the Charles S. Guggenheimers *und so weiter.*

* * *

Rosa Ponselle's engagement to Carle Jackson of Baltimore got his old Negro mammy quite excited on the day it was announced in that Southern city.

Mammy is the custodian of the morning newspapers of the Jackson household, and when they arrived on that memorable day, she glanced at the headlines on the front page, according to her custom, as she carried them to the breakfast table.

"'Fore de Lawd," she exclaimed as she burst into the dining room, "Massah Carle done and got hisself engage' to Miss Ponselle. Su'prise, su'prise! But look-a-yer at dat hat Miss Rosa's wearin'." (Pointing to the photograph of Rosa in her costume for the last act of Carmen.) "Dat won't do at all. De furst ting Massah Carle's got to do when dey's a'ma'ried is to buy her a new purty one. Dis one's turrible, jist turrible."

* * *

They tell me that Alma Clayburgh, who is using a sturdy cane these days, had a wee accident when attending one of the Roosevelt shindigs. She calls it her "Democratic knee."

Can Alma mean that she never knows whether the joint is going to bend to the Right or the Left? It must be quite uncertain.

* * *

When Fabien Sevitzky recently guest-conducted the Indianapolis Symphony Orchestra, he was quite upset to find that the only tuba instrument the organization owned was a band instrument and not proper for an orchestra. Those musicians who know the difference (and I assure you I could never explain this) can imagine how disturbed Fabien was.

Everybody assured Fabien that no orchestra tuba was procurable, and he had decided to go on with rehearsals, having his player use the band instrument. However, at the next morning gathering of the orchestra, Ferdinand Schaeffer, the regular conductor of the organization, came to Fabien and said excitedly, "Well, I've got you an orchestra tuba. I drove forty miles this morning to a high school up-state and borrowed it."

Now, that's the way conductors treat each other—sometimes.

Metropolitan Opera Again to Be Broadcast

Metropolitan Opera will be broadcast this season to radio listeners throughout the world as the gift of the Radio Corporation of America, it has been announced by David Sarnoff, president of RCA and a director of the Metropolitan Opera Association, Inc. The regular Saturday matinee performances will be carried to the radio audience in the United States for the sixth consecutive year over the nationwide blue network of the National Broadcasting Company. In addition, Station W3XAL and other short-wave transmitters affiliated with NBC will make the programs available to listeners in all parts of the world.

In announcing the series as "a Christmas gift to opera's radio audience," Mr. Sarnoff explained that the programs would be inaugurated with the Metropolitan's annual Christmas performance of Humperdinck's fairy-tale opera, Hänsel and Gretel, on the afternoon of December 24. This is offered as a prelude to the Saturday matinee broadcasts which commence on December 26 and continue each Saturday afternoon throughout the Metropolitan season. The Radio Corporation of America also continues its Magic Key series of programs over the NBC-blue network on Sunday afternoons.

Hans Hess in Milwaukee

Hans Hess, cellist, appeared as soloist on the program given by the Symphonic Male Chorus in Milwaukee, Wis., on November 24.

"Oh, Hubert, I wish I could put the reverence into Adeste Fideles you do."

I SEE THAT

The concerts of the Loewenguth Quartet at Town Hall, New York, March 20 and 29, will be followed by appearances in Canada and recitals on the Pacific Coast.

* * *

The Fontainebleau Alumni Association announces a Fontainebleau Evening on December 13 at the National Arts Club, New York. A special program is to be given by Beveridge Webster, pianist; Otis Holley, Negro soprano; Edison Harris, tenor; with Pauline Gold, accompanist. Prof. Jean Labatut will show motion pictures of France.

* * *

Ivan Phillipowsky, pianist, gave a recital for the Ladies Morning Musical Club at the Ritz-Carlton Hotel in Montreal, Canada, on December 3, and on December 9 was heard at the Chateau Laurier in Quebec. On December 21 Mr. Phillipowsky will play the Emperor Concerto with orchestra at His Majesty's Theatre in Montreal.

Berta Gerster-Gardini gave a lecture at the Italo-American Society at the Waldorf Astoria Hotel, New York, November 25, on Italian Bel Canto.

* * *

Bernardo Segall, Brazilian pianist, is to make his American debut on December 27 in Town Hall, New York, in a list that comprises music by Beethoven, Bach, Scriabin and Chopin.

* * *

The first New York recital of Emile Baume, French pianist, is scheduled for Town Hall on December 16, when he is to offer works of Bach-Busoni, Chopin, Liszt, Ravel, Mompou, Fauré and Prokofieff.

* * *

Andres Dalmau, Spanish violinist, will be introduced to America on December 17, when he gives a Town Hall recital in New York. He has chosen to play excerpts from the tonal writings of Corelli, Paganini-Wilhelmj, Turina, J. S. Bach, Schumann, Beethoven-Auer and Sarasate and his own composition, Memories of Peru. His accompanist is Genevieve De Arteaga.

* * *

Richard Hale, baritone, with Frederick Bristol at the piano, will be heard in Town Hall, New York, on December 19, singing numbers in Italian, German, French and English.

* * *

Anna Skrobisch, soprano and pupil of Jean Skrobisch, gives a song recital in one of the studios of Steinway Hall, New York, on December 13.

* * *

The initial recital appearance in New York of William Brownlow, British baritone, takes place on December 14 at Town Hall. Mr. Brownlow has devoted much time to the discovery of many English songs unfamiliar to the concert public, and some of these are on his first program here. He also is to sing a group in French by Szulc, Bemberg, Debussy, Duparc and Puget.

* * *

The Don Cossacks will give a concert in Newark, N. J., on December 20, the first in the series of five concerts designated as the Star Concert Series under the auspices of Joseph A. Fuerstman.

* * *

Eugene Conley, tenor, has been engaged to sing the Messiah at Concord, N. H., on December 13. This annual presentation is given by the Concord Choral Society under the direction of Herbert Rainie. On December 20, Mr. Conley again sings the Messiah in Brookline, Mass.

* * *

Povla Frijsh will give a program at the Beethoven Association, Town Hall, on December 14.

OBITUARY

William M. Daly

William Merrigan Daly, for more than nine years a leading conductor for NBC and associated with music in New York since 1914, died at his home in New York on December 4. He was forty-nine years old and leaves his widow and a daughter.

Mr. Daly was a native of Cincinnati. His parents were in the theatrical profession. Later the family moved to Boston. Mr. Daly was considered a piano prodigy before he was twenty years old. However, he gave up his music to enter Harvard, and after graduation came to New York and joined the editorial staff of Everybody's Magazine. In 1914 he decided to take up music again; it is said that his adviser in this step was Paderewski.

During ten years on Broadway Mr. Daly arranged the music of more than forty musical comedies, including Gershwin's Our Nell and Irving Berlin's Hold Everything. He conducted Apple Blossoms, the operetta by Kreisler in which John Charles Thomas sang. In 1931 he was guest conductor of the New York Philharmonic Orchestra at the Lewisohn Stadium, presenting an all-Gershwin program, and sharing the podium with Albert Coates. He also was guest conductor of other leading American orchestras.

For his NBC work, he had recently been conducting the Monday evening programs featuring Richard Crooks and Margaret Speaks. Others appearing over the air under his baton included John McCormack.

Jacob Schaefer

Jacob Schaefer, composer and founder of the Freiheit Singing Society and the Freiheit Mandolin Orchestra, leader of the Jewish Musical Workers' Alliance of America, died on December 1 at his home in the Bronx, N. Y. Mr. Schaefer was born in Kremenitz, Polish Wolyn, and had his early musical training under Cantor Yankel Drohobitch. Coming to America in 1910, Mr. Schaefer became a carpenter in Chicago, where he was also a director of synagogue choirs. He turned entirely to music in 1914 and studied piano and harmony with Samuel Epstein. In 1923 he moved to New York City and for two years was a pupil of Frank Patterson. Mr. Schaefer founded more than forty choral and musical societies in the United States. All these groups were run on a cooperative basis, and the contributing artists worked only for their enjoyment. Mr. Schaefer was the composer of nine oratorios; one of them, Tzvel Brider (Two Brothers) was performed at Carnegie Hall and the Brooklyn Academy of Music. The Ukrainian Soviet government produced his oratorio October in 1932. A more recent work, a Jewish operetta, Bunt Mit a Statchke (Strike and the Revolt) was performed before an audience of 50,000. Mr. Schaeffer is survived by his wife, Mrs. Leah Schaefer.

Marion Burr

BUFFALO, N. Y.—Marion Burr, vocal teacher of Buffalo, died on November 27 of a heart attack while visiting his cousin, John P. Langs, at Niagara Falls, N. Y., for the Thanksgiving holidays. Mr. Burr was known in Rochester as a concert and church singer and voice teacher. He came to Buffalo ten years ago, rapidly gained prominence and taught many outstanding pupils. Mr. Burr was a member of the Chromatic Club.

L. M.

Musicales

Harold Henry Appears in First of Series

Harold Henry played the first of a series of three subscription recitals on December 1, at the residence of Mr. and Mrs. John Henry Hammond. There was a large and enthusiastic audience which warmly applauded each number and insisted upon encores. The program consisted of Valle d'Obermann (Liszt); two Brahms intermezzi; Rondo a Capriccio (Beethoven); a berceuse, mazurka, polonaise and ballade, Chopin; and the MacDowell Keltic Sonata. The composition which aroused the most enthusiasm was the MacDowell sonata. Among the encores were Night Sounds and Musical Clock by Mr. Henry. R. B.

* * *

New York State F. M. C. Musicale Presents Three Composers

Mrs. John McClure Chase, president of the New York State Federation of Music Clubs, on December 3, introduced to an audience of piano teachers at Steinway Hall, New York, Robert Sessions, Aaron Copland and Isadore Freed, who illustrated the complexities of modernism in their own piano-pieces for juniors. Masters of Our Day, an educational series for piano, was the subject considered, those taking part making plausible the dissonances and rhythmic vagaries which are inherent to them. The harmonic derivatives, neo-classicism, whole-tone scales, tone-clusters and polytonality characterizing the extremes of this new school were manifest in the program, which interested the assembly. F. W. R.

* * *

Frederick Buldrini's Recital

The New York College of Music (Hein and Fraemcke, former directors, succeeded by Hein and Grace Spofford) was the scene December 1 of a violin recital by Frederick Buldrini. Assisted by Irene Botts, a capable pianist and accompanist, he repeated the Dohnanyi concerto, heard in his November 19 recital at the Town Hall, New York. A sonata by Veracini and smaller pieces by Kreisler, Godowsky and Bloch were climaxed in the Serenade Espagnole (Kreisler). Boldness in *bravura* passages, impeccability in harmonics and breadth of style in classics are some of Buldrini's attributes. F. W. R.

* * *

Daniel Wolf Plays at Barbizon

The New York piano recital of the earnest and pleasant-mannered pianist-composer, Daniel Wolf, was played on December 1, at the Barbizon, New York, to a cordially receptive audience. His program was wide in scope, ranging from a Beethoven sonata (op. 31, No. 3) to Debussy's Reflets dans l'eau, Poissons d'Or, Ravel's Ondine, Lecuona's Malaguena, and including four etudes by Chopin. Mr. Wolf's playing was characterized by an eloquent singing quality, and he conveyed the wide range of interpretation

(*Continued on page 27*)

New York Concerts

(*Continued from page 15*)

of Barbirolli's baton mastery, and his power to give expressiveness to romantic music. The thrice familiar score glowed and sang, and in such compelling presentation won a richly, deserved ovation.

Loeffler's Memories of My Childhood, an episodic and not altogether convincing composition, in routine orchestration, drew moderate response from the listeners.

Frank Sheridan, on the other hand, roused them to ovations with his remarkably fine playing of Schumann's piano concerto, delivered with warmth of tone, glamorous exactitude of technic, and true poetical spirit. The Sheridan piano art, grown from year to year, now is of truly elevated kind, and places him in the front rank of keyboard exponents. Barbirolli led his orchestra in a singularly discriminative accompaniment, perfectly toned and balanced.

William Beller A recital by William Beller, young American pianist, was the Sunday afternoon event at Town Hall. Mr. Beller, a member of the faculty at the Bronx Music School, has held master classes in other cities. He was a national prize winner of the Federation of Music Clubs some years back, and has since had considerable concert activity. His playing revealed not only a substantial technic but gifts of musical interpretation of uncommon sort. His program included the Haydn andante and variations in F minor, the Schumann Arabesque, Busoni's version of the Bach organ toccata, adagio and fugue in C minor, the Chopin sonata in B minor, and a group of short numbers by Albeniz, Debussy and Ravel. His piano method was marked by clarity of outline and texture, exactness of rhythmic stress, a good sense of phrasing and no little ability to convey the expressive qualities and varieties in style of the various composers. Perhaps his best achievement was the Chopin sonata, though there were also many delightful moments of atmospheric evocation in the concluding group. The audience was one of pronouncedly enthusiastic nature and urged the pianist to add encores, which he wisely postponed until the end of the recital.

New Friends of Music Another Beethoven program, in which the artists heard were the Gordon String Quartet and Joseph Schuster, cellist, occupied the New Friends of Music late on Sunday afternoon in Town Hall. The ensemble (composed of Jacques Gordon, first violin; David Sackson, second violin; William Lincer, viola, and Naoum Benditzky, cello) gave two contrasted quartets of the composer's middle and final period—that in C major (op. 59, No. 3), one of the most popular of his chamber music scores, and the very last work in this form, that in F major (op. 135). The tonal qualities and good ensemble of this group served them well, especially in the earlier quartet and in the beneficent *lento* of the op. 135, which has been interpreted as conveying the composer's musings upon a peaceful reign among mankind. The third number heard was the sonata in G minor (op. 5, No. 2) for cello and piano, one of the genial and delightful products of the melodically fecund young Beethoven.

Mr. Schuster, a cellist of excellent training and sensitive musical gifts, was successful in projecting a sympathetic, warm tone and in the passage work of more virtuosic type showed his pronounced technical attainments. The interpretation was authentic and stylistically happy. The piano part in the sonata was played with equally superb musicianship by Ernst Victor Wolff. The audience was the usual capacity one of raptly engrossed and enthusiastic music-lovers.

Carmen Reuben A thoroughly heart-warming evening was offered to Brahms Lieder devotees at Town Hall. The purveyor of these delights was Carmen Reuben, who obviously revealed in her well-chosen program, for she sang each with tenderness and fine insight.

The soprano employed a rich, rounded voice to its fullest extent. Her diction was clear and her range retained its warm quality throughout, with only a slight break between the chest and head registers. Miss Reuben, who obviously revelled in her well-her breath-control can be improved upon.

The program was interestingly planned, being divided into five groups, with varied tempo and mood in each. In the third group, which consisted of Gestillte Sehnsucht and Geistliches Wiegenlied, Miss Reuben was accompanied on the viola by Alix Young-Maruchess as well as by the piano. The audience demanded a repetition of these.

Besides the numerous encores at the end, Miss Reuben was asked to repeat the Ständchen and Das Mädchen Spricht. The artist was sympathetically accompanied throughout by Frank Bibb.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, December 12
Fritz Kreisler, violinist, Carnegie Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Guiomar Novaes, pianist, Town Hall (A)
New York University Glee Club, Town Hall (E)

Sunday, December 13
Philharmonic-Symphony Society, Carnegie Hall (A)
New English Singers, Town Hall (A)
New Friends of Music (Musical Art Quartet and Mischa Levitzki), Town Hall (A-5:30 p. m.)

Monday, December 14
National Orchestral Association, Carnegie Hall (E)
William Brownlow, baritone, Town Hall (A)
Beethoven Association, Town Hall (E)

Tuesday, December 15
Philadelphia Orchestra, Carnegie Hall (E)
Nita Gale, soprano, Town Hall (E)
Margaret Sittig, violinist, Junior League (A)
Rosamond Joyzelle, Biblical episodes, Town Hall (A)

Wednesday, December 16
Elisabeth Rethberg and Ezio Pinza, joint recital, Town Hall (E)
Down Town Glee Club, Carnegie Hall (E)
Emile Baume, pianist, Town Hall (A)

Thursday, December 17
Artistic Productions, Ambassador Hotel (A)
Andres Dalmau, violinist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, December 18
Philharmonic-Symphony Society, Carnegie Hall (A)
Mount Holyoke College Glee Club, Town Hall (E)

Saturday, December 19
Philharmonic-Symphony Children's Concert, Carnegie Hall (M)
Richard Hale, baritone, Town Hall (A)
Anna Falasca, soprano, Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Michael Zadora, lecture, Steinway Hall (A)

Sunday, December 20
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
New English Singers, Town Hall (A)
Senorita Montalvo, dancer, Town Hall (E)

Monday, December 21
Yoichi Hiraoka, xylophonist, with Philharmonic-Symphony String Quartet, Town Hall (E)

Tuesday, December 22
Musical Adventures, Town Hall (M)
Oratorio Society of New York, Carnegie Hall (E)
Amy Ellerman, contralto, Town Hall (E)

Wednesday, December 23
Sidor Belarsky, basso, Town Hall (E)

Thursday December 24
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, December 25
Philharmonic-Symphony Society, Carnegie Hall (A)
Children's Concert, National School Committee of I. W. O., Carnegie Hall (E)

Saturday December 26
Dorothy Gordon, diseuse, Town Hall (A)
Workmen's Circle, concert auspices: Educational Department, Town Hall (E)

Sunday, December 27
Philharmonic-Symphony Society, Carnegie Hall (A)
Orlando Barera, violinist, Town Hall (A)
Bernardo Segall, pianist, Town Hall (E)

Monday, December 28
Marion Telva, contralto, Town Hall (E)

Tuesday, December 29
Nicolai Mednikoff, pianist, Town Hall (A)
Kolisch Quartet, Town Hall (E)

Wednesday, December 30
Paul Stassevitch and orchestra, Town Hall (E)

Thursday, December 31
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, January 1
Philharmonic-Symphony Society, Carnegie Hall (A)

Saturday, January 2
Philharmonic-Symphony Society, Carnegie Hall (E)
James Friskin, pianist, Town Hall (A)
Michael Rosenker, violinist, Town Hall (E)

Sunday, January 3
Philharmonic-Symphony Society, Carnegie Hall (A)
Rosalyn Tureck, pianist, Town Hall (A)
Miriam Solarieff, violinist, Town Hall (E)

Monday, January 4
Philharmonic-Symphony Chamber Orchestra, Town Hall (E)

Tuesday, January 5
Philadelphia Orchestra, Carnegie Hall (E)
Barbara Blatherwick, soprano, Town Hall (A)
Poldi Mildner, pianist, Town Hall (E)

Thursday, January 7
Boston Symphony Orchestra, Carnegie Hall (E)

Friday, January 8
New York Philharmonic-Symphony Society, Carnegie Hall (A)
Sittig Trio, Town Hall (E)
Hope Miller, song recital, Steinway Hall (E)

Saturday, January 9
Boston Symphony Orchestra, Carnegie Hall (A)
New York Philharmonic-Symphony Society, Carnegie Hall (E)
Gaspar Cassado, cellist, Town Hall (A)
Grace Castagnetta, pianist, Town Hall (E)

Sunday, January 10
New York Philharmonic-Symphony, Carnegie Hall (A)
Robert Casadesus, pianist, Town Hall (A)
New Friends of Music (Gordon String Quartet, Karl-Ulrich Schnabel, pianist) Town Hall (5:30 p. m.)
Catherine Duveen, soprano, Town Hall (E)

Monday, January 11,
Beethoven Association, Town Hall (E)
Rudolf Serkin, pianist, Carnegie Hall (E)

Tuesday, January 12
Lennart von Zweyberg, cellist, Town Hall (E)
Albert Hirsh, pianist, Town Hall (E)
Lily Pons, soprano, Carnegie Hall (E)

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Los Angeles Philharmonic Orchestra Launches Series

Klemperer, Conducting, and Piatigorsky, Soloist, Win Acclaim of Notable First-night Audience—Hollywood Opera Association Sings Aida

LOS ANGELES.—From everywhere in Southern California came the musical and social leaders to the Philharmonic Auditorium on November 25, for the leading musical event of the season, the opening of the Philharmonic Orchestra. The house was packed, and a notable enthusiasm was apparent in the unstinted warmth of the reception accorded to orchestra, conductor and soloist. When Otto Klemperer, appeared on the stage, it was the signal for long applause. The brass choir sounded a sonorous fanfare as the orchestra men rose to their feet, a gesture in which the audience followed. Klemperer is indubitably a great conductor, and although one may not always agree with his interpretations or his choice of selections, he is invariably worthy of the highest respect for his musicianship.

It is still too early to judge the effect of the several new members upon the orchestral balance. The focus of attention is the horns, where the change of three out of four players is drastic. The new concertmaster, John Pennington, fits in smoothly, and the cello section, now led by Alexander Borisoff, seemed improved.

PIATIGORSKY SOLOIST

As soloist, Gregor Piatigorsky scored an emphatic hit with the audience, being recalled for numerous bows. He chose the Dvorak concerto (op. 104) for his vehicle. Piatigorsky is certainly a fine cellist, rising at times to heights of exceptional beauty, but in moments of excitment he is inclined to press and scratch, to the detriment of his interpretation. When he was occupied with *legato* playing, as in the hauntingly beautiful *adagio*, and in the more *cantabile* passages of the other two movements, his tone was of exquisite loveliness.

Klemperer began his program with Wagner's prelude to Die Meistersinger. In conclusion came the Berlioz Fantastic Symphony. The conductor's personal affection for the works of Berlioz is apparent in his playing, and he contrived to clothe this often stark music with a becoming, even though occasionally transparent aura of romanticism.

FEDERAL PROJECT ORCHESTRA

Duci de Kerekjarto appeared as guest soloist with the Federal Music Project Symphony Orchestra in Trinity Auditorium on November 25, scoring with a performance that was both technically brilliant and emotionally compelling. He gave first a Tartini prelude and secondly the first performance here of Hubay's Waltz Paraphrase. His superb artistry and finesse were superimposed upon a technic which appeared to have no limitations, and a tone of signal beauty and appeal. For encore, his own transcription of Schubert's Erlkönig, for violin alone gave the same powerful effect as Liszt's transcription for piano.

Modest Altschuler offered the Rachmaninoff second symphony, a rather too difficult assignment for the capabilities of the orchestra in its present state, a Polonaise by Bubeck, and the vivid overture Schah-Senem of Gliere. A short suite was Thumbnail Sketches by Kenneth Winstead, carefully orchestrated, but of little actual moment.

HOLLYWOOD OPERA ASSOCIATION IN AIDA

A highly commendable presentation of Aida was the first venture of the Hollywood Grand Opera Association, given to a large and appreciative audience in the Shrine Auditorium on November 26. Maurice Frank deserves commendation for his production values. The highlights were Tandy MacKenzie's singing of Rhadames; Natale Carossio's staging; and the ballet by Serge Oukrainsky. MacKenzie was easily the outstanding figure of the cast, singing Rhadames with experienced artistry and an appeal which the audience was quick to appreciate. His Celeste Aida was effective, with clear and true top tones, and he gave an enjoyable portrayal despite the fact that the poor acoustics of the auditorium were a handicap to his naturally beautiful voice, as they were to all his stage companions. Assured poise and exceptionally ornate costumes helped to set off his role.

Carossio's staging would have been a credit to the best of operatic companies. He achieved his settings with the simplest of effects in movable pillars, joined columns, palms and statuesque gods, which were cleverly rearranged for different scenes. The triumphal scene was well balanced, with a large number of people on the huge stage.

Oukrainsky's ballet dancers were well trained, graceful and attractive. Paula de Cardo was an animated figure of gold in the whirling dance before the King, supported by an excellent ensemble. The young conductor, James Kelly Guthrie, handled his baton with authority, and proved himself a director of unusual promise. It is no easy task to conduct such a performance as Aida for the first time, and he was never at a loss, though some of his tempos were overly deliberate.

Alfredo Gandolfi handled the role of Amonasro with assurance. Alfonso Pedroza's huge bulk made him an impressive High Priest, and he was competent in what is at best an ungrateful vocal line. Eleanor Woodforde showed better stage presence than heretofore as Aida, and gave more to the role than on her previous appearances. Clemence Gifford was stiff as Amneris, though she was vocally good. Carlo Ruffini was satisfactory as the King, and Alexander Julian capably delivered his few lines as the Messenger. Mary Cook Cowerd and Virginia Carde collaborated in singing the Priestess. The chorus was passable.

GILBERT AND SULLIVAN PROGRAM

Three young artists, billed as the Gilbert and Sullivan Singers of Hollywood, were heard in concert sketches in costume from four of the delightful operettas as the November 27 event on the Petrie series in Trinity Auditorium. The result was thoroughly enjoyable; and performers were recalled to the stage for many encores and repetitions.

Allan Rogers Lindquest sang the tenor roles, and also briefly outlined the operetta stories and the sequences presented. Allan Watson sang the bass and baritone parts, and Ruth Holloway supplied full measure of feminine charm, assisted by Georgia Carroll in the Mikado episodes. Their ensemble was excellent; all sang with vocal and histrionic abilities; and their enunciation was remarkably fine, every word coming across clearly and distinctly. Selections were from The Pirates of Penzance, H. M. S. Pinafore, Iolanthe, and The Mikado. The capable accompaniments were provided by Richard Tetley-Kardos.

CALIFORNIA STRING QUARTET

A well played recital of chamber music was offered by the California String Quartet and Theodore Saidenberg in the Biltmore Hotel Music Room on November 30, under Pro-Musica auspices. The members of the group, Louis Kaufman, Howard Halbert, Paul Robyn and Kolia Levienne, again demostrated the fact that four excellent solo performers can work together to achieve an admirable ensemble. Their musicianship was sound, and their interpretations given with punctilious phrasing. The concluding César Franck Quintet in F minor was the artistic highlight of the evening. The opening Beethoven Harp Quartet in E flat (op. 74) showed good interpretative workmanship. The new work on the program was a quartet in F by Vittorio Rieti, in three short movements. It was music of sound craftsmanship in the writing, but of little thematic originality, largely diatonic and of little importance progressively. Its saving grace was its humor.

KREISLER'S SECOND RECITAL

Kreisler admirers filled every available seat in the Philharmonic Auditorium on November 24, for his second recital under Behymer management. There are many

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violinists, but only one Kreisler. He began his concert with a concerto in C major, written by himself in the style of Vivaldi. This was followed by the unaccompanied Sarabande and Gigue from Bach's partita in D minor, and Mendelssohn Concerto. The final group was devoted to his own compositions and transcriptions. R. D. S.

Rambling Around

Yeatman Griffith, teacher of voice, now living in Hollywood, is under the direction of L. E. Behymer, manager of Los Angeles. It was Manager Behymer who brought Mr. and Mrs. Griffith to Hollywood for the first time in the summer of 1923 from their London and New York studios, and these master classes continued for five consecutive summers, with singers and teachers enrolled from practically every state in the union. Nine summers intervened before the Griffiths taught here again last year, since in the meantime they had studios in Italy, France, England and in their permanent home, New York. Mrs. Griffith assists with the teaching of many singers.

* * *

The Behymer concert over radio station KFWB on November 22 was a memorial to the late Ernestine Schuman-Heink. Speakers were Otto Klemperer, Mrs. Leiland Atherton Irish, Andres de Segurola and L. E. Behymer. The musical part of the program was presented by Margarita and Max Selinsky, duo-violinists, and the orchestra was under the direction of Leon Leonardi. The program of November 29 was featured by the Southern California debut of Valerie Wynne, soprano of the San Francisco Opera, and appearing also was Antonio Mendez, Central American tenor, now in Hollywood. The orchestra presentation of this evening was under the direction of Leon Leonardi.

* * *

Bach's St. John Passion will be presented on March 26 and 27 at the Los Angeles Shrine Auditorium by the Los Angeles Oratorio Society (Frances Stults Campbell, president) and an enlarged Philharmonic Orchestra of 100 musicians, under the leadership of Otto Klemperer. Chorus rehearsals are now in progress.

* * *

Francia White, radio and opera singer of Los Angeles, has changed from the Nelson Eddy program to the Packard program emanating from Hollywood over a nationwide hookup each Tuesday night. Her contract began with the December 8 broadcast and is for thirteen weeks, and she replaces Ann Jamison, who is on the Hollywood Hotel program from Hollywood. Miss White has appeared as guest artist on the Packard program in recent weeks.

* * *

An all-Stravinsky program conducted by the composer will be given on March 12 and 13 at the Los Angeles Shrine Auditorium with the Los Angeles Philharmonic Orchestra as the background. Theodore Kosloff is now training 100 ballet dancers for the presentation of Petrouchka on this occasion, in addition to other Stravinsky compositions.

* * *

Mary Teitsworth Boyd of Hollywood sings the soprano role in The Messiah on December 13 at the Vermont Presbyterian Church in Los Angeles. She also appears as soloist on December 14 with the Orpheus Club (male singers) of Los Angeles at the Wilshire-Ebell Theatre (Hugo Kirchhofer, director). Two groups of songs will be given by Miss Boyd.

* * *

Josef Piastro Borissoff, violinist and teacher of Hollywood, appeared in a recital December 4 at the Comnock Schools in Los Angeles under the mangement of L. E. Behymer. The accompanist was Alexander Kosloff. Mr. Borissoff's next recital will be in San Francisco early in the new year.

* * *

Ruth Howell, dramatic soprano and vocal teacher of Hollywood, appeared as soloist with the Norway Club on November 20 at the Hollywood Knickerbocker Hotel; Edna Gunnar Peterson was the accompanist.

VIRGINIA PEMBERTON
sang a guest performance of Gretel in Hänsel and Gretel with the San Carlo Opera Company in Albany, N. Y., on December 3.
(Photo by Du Bois.)

Tord Benner, assistant conductor of Los Angeles County Federal Music Projects, and in direct charge of the Federal orchestra and opera presentations at San Bernardino, Calif., announces a performance of Gounod's Faust at San Bernardino on December 16. Solo roles will be filled by Russel Horton, tenor, as Faust; Sten Englund as Mephistopheles; Ruth LaGourgue as Marguerite; Beatriz Mayo as Martha; Harold Luzt as Siebel. Co-directors of this production will be Julia Robinson and Warren Lewis. Vernon Robinson, district supervisor of the Federal Music Projects in San Bernardino, is supervising the production and will also act as co-director; Mr. Benner is to conduct the opera.

* * *

Clarence Loomis, composer of many American operas, organist, teacher of theory and piano, formerly of Chicago, Indianapolis and Valparaiso, Indiana, has permanently located in Santa Monica, a suburb of Los Angeles. He has been commissioned to write a new American opera based on the tunes of Stephen Foster with the text by Mrs. George Ferguson, wife of the New York vocal teacher. Mr. Loomis' opera, Yolanda of Cyprus, was given performances in 1929 by the American Opera Company (Isaac Van Grove, conductor) in principal cities of this country and Canada. Other operas written by him include David, A Night in Avignon, Castle of Gold (Gaelic), The Fall of the House of Usher (text by Mrs. George Fergusson on a story of Edgar Allan Poe). He has had many choral works published. Mr. Loomis was born in Sioux Falls, South Dakota and lived for twenty years in Chicago.

* * *

Sumner Prindle, pianist, was heard in recital at Holmby College on December 2. His program comprised works by Handel, Bach, Liszt, Brahms, Debussy, Griffes and Infante. Mr. Prindle is also active as organist at the Wilshire Crest Presbyterian Church.

* * *

The Hollywood Community Sing presented the Harmonizers Trio—composed of Meryle Regnier, Cora Bird and Mildred Ware—in a program of compositions by Josephine Forsyth, with the composer at the piano on November 22. This program was broadcast from the Hollywood Bowl.

* * *

The California Society of Composers' latest contribution toward making America music-minded is an epic type of California Song, with lyric by Allen R. Harrison and music by Vernon Leftwich. C. D. K.

Igor Gorin in Santa Barbara Recital

SANTA BARBARA, CALIF.—Igor Gorin, baritone of the Metro-Goldwyn-Mayer studios, appeared in a recital on November 30 at the Lobero Theatre by arrangement with the office of L. E. Behymer in Los Angeles. A large and musically discriminating audience attended. Mr. Gorin was in good voice and although nervous in the first Italian group, recovered afterwards and finished the exacting evening in a blaze of glory. The program and encores (of which there were four during the evening) listed vocal "war horses" for baritone which included Schumann's Two Grenadiers; the Prologue from Pagliacci; Rossini's Largo al Factotum; and Mana-Zucca's I Love Life. His best singing was in the Schubert group, which included Der Wegweiser; Mut; An die Musik, and Ungeduld, the latter being given brilliantly. One of the highlights, both as to composition and voice, was Albert Malotte's setting of The Lord's Prayer. The program ended with the well-known and showy Ukrainian folk song, Viut Vitro; as one of the closing encores, Mr. Gorin sang his own composition, Caucasian Melody, which was enthusiastically received by the musical audience.

Arthur Rosenstein, coach and accompanist to Mr. Gorin throughout the year, was at the piano and supplied accompaniments that were masterful. C. D. K.

Pittsburgh Chorus In Hanson Work

Ezra Rachlin Impresses in Piano List —Local Chamber Music Group Gives Novelty—San Carlo Opera Company Appears

PITTSBURGH, PA.—A plethora of musical events here has kept the faithful concertgoers stepping at a lively pace. The Mendelssohn Choir, led by Ernest Lunt, gave its first concert of the season, featuring as the principal number Dr. Howard Hanson's Drum Taps, a stunning work of fine vocal dimension and impelling effects.

The soloist of the occasion was the young San Franciscan pianist, Ezra Rachlin, who created a sensation by phenomenal technical skill and broad musical concept of everything he essayed to play. We have not heard so thrilling a performance in some years. The playing of this young man stamps him as a personality to be reckoned with and a credit to his teacher, David Saperton of the Curtis Institute.

The Pittsburgh Chamber Music Association, a newly formed group led by the clarinettist Domenico Caputo gave its first concert, playing a quintet for clarinet and strings by Sigfrid Walter Müller, a work of incomprehensible modernism, and Beethoven's septet. Both compositions were given faultless performance.

SAN CARLO SERIES

The advent of the ever-welcome San Carlo Grand Opera Company was cause for joy among the opera-loving folk hereabouts. The Gallo hosts gave two performances featuring the eternal twins of the opera boards, Cavalleria and Pagliacci, and Aida. Fine staging, admirable singing and the capable conducting of Carlo Peroni provided the large audiences with happy entertainment. Bianca Saroya, Florence Wylde, Filine Falco, Dimitri Onofrei and Stefan Kozakevich collaborated notably in the Mascagni work. Santa Biondo, Aroldo Lindi and Mostyn Thomas were outstanding in the Leoncavallo tragedy.

Aida was given a stirring presentation, with Anna Leskaya providing thrilling singing in the title role. Appearing as guest artist, the lovely Coe Glade proved a glamorous Amneris robed in scintillating costume. Pasquale Ferrara sang Rhadames; Mario Valle was the Amonasro; Harold Kravitt, the High Priest; the veteran Natale Cervi was the King; Francesco Curci, the Messenger; and Charlotte Bruno, the Priestess. R. L.

Sigrid Onegin Arriving for Tour in January

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New Works in London

(Continued on page 5)

witsch and Solomon were the soloists at these concerts, in the Brahms B flat and Beethoven G major concertos, respectively.

NOVELTIES BY KODALY AND VAUGHAN WILLIAMS

The B. B. C., at their first concert of Contemporary Music of the season, presented two impressive novelties, Kodály's Te Deum for solo quartet, chorus, orchestra and organ; and Vaughan Williams' Dona Nobis Pacem, for soprano, baritone, chorus and orchestra. The latter was described in this correspondence when it had its première at Huddersfield a few weeks ago. Due to its timely import it made a deep impression, and I felt that it fulfilled all its promises. Renée Flynn and Roy Henderson, both possessors of outstandingly beautiful voices, sang most effectively.

Kodály's work is disappointing when one thinks of the Psalmus Hungaricus. It lacks the rugged character of some of Kodály's works, and seems smooth and conventionally choral, in an almost English way. Dr. Adrian Boult was the conductor and handled both works in his usual expert manner.

The London branch of the I. S. C. M. presented four new Yugoslav composers, Krsto Odak, Kresimir Baranovic, Ivan Brkanovic and Josip Slavenski, in a chamber music concert. None of them can hope to have their names pronounced correctly in any Anglo-Saxon countries, and their music will probably have equally hard sledding. It is nevertheless sincere music if modest in its pretensions, probably too consciously "national" and not particularly venturesome.

GRISHA GOLUBOFF

Among the soloists of the week young Grisha Goluboff aroused unusual attention. Storming the battlements of Queens Hall in his first attack, he made considerable headway, his strongest bid being the Bach A minor concerto played with a miniature orchestra and Ivor Newton as piano "continuo." The assurance and almost business-like competence of this charming lad are striking. One wonders whether these prodigies really should be permitted to romp across the platforms of the world without suffering, or before they have a capacity for suffering. As it is, no proficiency can be accepted as decisive; genius manifests itself in devious ways. Needless to say Grisha had a great popular success, and he is now off on a tour of the provinces.

Another youngster from the western world, Zara Nelson, Canadian cellist, made her debut as soloist after having become quite well-known as a member of the Nelson trio. In Haydn, Frank and Emanuel Moor she proved her claim to be legitimate.

MUSIC NOTES from Coast to Coast

EL PASO, TEX.—The winter concert season has begun early with interesting events. The annual concert of the Don Cossack Chorus, under the auspices of the ways and means committee of the symphony association, was well received.

One of the fine programs of the year was that given for the MacDowell Club under the direction of Mrs. R. P. Conkling. The program consisted of the piano sonata in C minor (op. 13) by Beethoven, played by Libertad Montelonga Navarro, pianist from Mexico City, guest artist of the evening; string quartet in D minor (No. 421) Mozart by the El Paso Chamber Music Society (members of which are, Alice Meisel, first violin, Eugene Sullivan, second violin, Ruth Buchanan, viola, and Roscoe P. Conkling). The program ended with the quintet (op. 16) in E flat by Beethoven played by the Chamber Music Society with Mrs. R. P. Conkling at the piano.

The opening of the Community Concert Association season on November 16, marked a milestone of the musical life of El Paso. The audience was made up of the new membership of the association, which numbers 1,100, the largest ever secured for any series of concerts here. The artist presented was Harold Bauer, who was received with acclaim. He played a program chosen by the music committee of the association beginning with Air de Ballet by Gluck-Saint-Saëns and followed by the suite in A minor of J. S. Bach and Sonata Appassionata (op. 57) by Beethoven. It was in the latter work that Mr. Bauer did his most magnificent playing. After the intermission he continued with La Cathedrale Engloutie, of Debussy, Ondine by Ravel, Arabesque and novelette in D (op. 21, No. 2) of Schumann, ending with the scherzo in C sharp minor by Chopin. So well did the audience receive the final numbers, the artist was forced to play several encores.

The opening concert of the El Paso Symphony Orchestra, under the direction of H. Arthur Brown, took place on November 25 with Sadah Shuchari, violinist, as guest soloist. The concert got off to a bad start, due to the lights in the town being disabled for one hour just at starting time. To keep the audience from nervousness, Miss Scuhhari played in the dark for one hour, thereby gaining the everlasting thanks of those present. When the lights came on, the program opened with the Carnival Overture by Dvorak, rather indifferently played. The orchestra did its best work in the following number, symphony (No. 4) in B flat of Beethoven. Mr. Brown had his men under better control than in former years, particularly in the matter of dynamics. After the intermission, Miss Shuchari played the Introduction and Rondo Capriccioso (op. 28) of Saint-Saëns and Zigeunerweisen by Sarasate. Miss Shuchari was much more convincing than when she appeared with the orchestra last season, showing fine tone and musicianship. The final works of the orchestra were Smetana's Dances from The Bartered Bride and Capriccio Italien by Tschaikowsky. H. J.

SAN ANTONIO, TEX.—The symphony orchestra of the Federal Music Project (J. Rowllings Hamilton, superintendent) gave the first of a series of monthly concerts. The program consisted of the Surprise Symphony (Haydn); Unfinished Symphony (Schubert); Gavotte from Manon (Massenet); Valse Triste (Sibelius); Flight of the Bumble Bee (Rimsky-Korsakoff); Scotch Poem (MacDowell) and In a Monastery Garden (Ketelbey). The entire program was played with fine tonal balance and excellent precision under the baton of Juan Macias. The Schubert symphony was conducted by Carl Venth, as guest. The Flight of the Bumble Bee featured Dan Silva, clarinetist. For In a Monastery Garden, a chorus, off stage, sang the Kyrie Eleison. The orchestra was forced to rise several times during the evening after insistent applause by the large, enthusiastic audience.

The San Antonio Civic Opera Company (Mrs. Lewis Krams Beck, president) presented The Chocolate Soldier (Oscar Strauss) as the final presentation of the series. William Hain, tenor, was the guest artist. He possesses a voice of beautiful, flowing quality, added to which were a charming stage presence and personality. Lois Farnsworth Kirkpatrick did excellent work vocally and histrionically as Nadina. Lucile Klaus as Mascha and Gisela Bauer as Aurelia were well cast. Lloyd Harris gave a fine characterization of Casimer Popoff and sang with authority. Eric Harker was very good as Alexis. Others in the cast were Olivia Baldescarelli, Paul Mellenbruch, Joseph Tocci and Leila Pyron. David Griffin conducted with his customary assurance. The stage direction was in the capable hands of Harry and Florence Griffith.

The San Antonio Glee Club (Peter Petraitis, director) participated in the first production of the San Antonio Little Theater (Weeden Nichols, president). Yellow Jack, an historical drama written by Sidney Howard in collaboration with Paul de Kruef, was given. The artistic settings were designed by J. Rowllings Hamilton. Admirable work was done by each member of the large cast under the able direction of Frank Beckwith. During this drama the Glee Club sang the following numbers offstage: Hot Time in the Old Town Tonight, Goodbye, My Blue-Bell, Goodbye, Dollie Gray, On the Banks of the Wabash, Just Tell Them That You Saw Me, Just As the Sun Went Down, Old Folks At Home, We're In the Army Now, and a song by a San Antonian, Roger Cook, called The Tryst. All were given with fine ensemble and shading.

Mrs. Arthur Biard was in charge of the program at the Tuesday Musical Club (Mrs. Eli Hertzberg, president) on the subject, Love and Nuptials, as a part of the year's study subject—Music, A Reflector of Life. The participants were: Eric Harker, tenor; Mary Brendel Sullivan and Hazel Whitley Petraitis, pianists; and Barbara Brown, soprano. The accompanists were Mrs. Edward T. Harker and Mrs. James Calvert.

S. W.

Lawrence Power and Annunciata Garrotto Heard

Lawrence Power, tenor, took the part of Rodolfo in La Boheme at the New York Hippodrome on November 28. December 2, Mr. Power and Annunciata Garotto, soprano, were heard in excerpts from Gounod's Faust in a concert at Ridgewood, N. J.; 3, the tenor sang the role of the Duke in Rigoletto at Springfield, Mass.; 5, the Hippodrome audience again heard Mr. Power as Cavaradossi in Tosca.

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Madison Civic Group Sings Traviata

Stage Production Colorfully Presented—Don Cossack Chorus Among Visitors

MADISON, WIS.—Wisconsin's capital city has passed through one of the most active months in its musical history, a month which brought opera, concert, recital and lecture.

The highlight of the thirty days was the presentation of La Traviata by the Madison Civic Music Association and the Madison Vocational School. Two performances were given in English and with modern costumes and settings; they virtually filled the Parkway Theater, Madison's home of legitimate drama.

Dr. Sigfrid Prager, conductor of the Madison Civic Symphony Orchestra and the Madison Civic Chorus, did a magnificent job in conducting the Verdi work, especially in view of the fact that all but three members of the large company were Madison folk, few of them falling in the professional or even semi-professional class.

Margot Rebeil, soprano from WGN, Chicago, sang Violetta. Not only did she display an excellent voice and an unusual histrionic ability, but her personality made the role thoroughly believable. Robert Long, Chicago tenor, did Alfred commendably; it was his third appearance here, and by far the best work he has done. Sidney Heller, Chicago baritone, was impressive as Germont.

Other members of the cast, all from Madison, were Frances Silva, Earl Brown, Alexius Bass, Edward Swain, Harold Luetscher, Helen Otterson, Viola Wahler, George Eising and Dorothy Wallestad.

Helen Gartz's ballet made its debut in these performances and won a permanent place in Madison's heart. Accompaniment was by the Madison Civic Symphony Orchestra, and the chorus was composed of members of the Madison Civic Chorus. The West High School Orchestra, directed by Richard Church, played the backstage music, and Ray Felt, stage manager at the Orpheum Theater, designed and built the effective modern scenery.

DON COSSACK CHORUS

The Don Cossack Male Chorus was here earlier in the month and, on its fourth Madison appearance, repeated its previous success before an audience of 1,616 persons in the University of Wisconsin Armory. The concert opened a series of five sponsored by the Men's Union of the University.

Its appearance was heralded on the preceding Sunday by a lecture on Russian music by Noble Cain, director of the Chicago A Cappella Chorus. Mr. Cain spoke informally to a small audience in the Forbes-Meagher Recital Hall. His talk and a second one on November 29 on Tudor Music were sponsored by the DeVoe Institute of Singing.

Tessa Bloom, pianist, played an understanding and sensitive program under the auspices of the American Association of University Women. Late in the month, the Madison Maennerchor and the Madison Mozart Club, directed by Alexius Bass and E. Earle Swinney, respectively, gave annual fall concerts.

Alec Templeton "packed them in" for his piano recital at the Memorial Union on a Sunday afternoon, and 800 were turned away because of lack of room. The Kedroff Male Quartet opened the Union's Sunday series.

W. L. D.

Roth Quartet Here for Tour

The Roth Quartet closed their European tour in Italy and sailed for this country, arriving on December 10. This year they make over forty appearances, and their tour includes the Pacific Coast. New York appearances are on January 24 and February 12.

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Orchestral Concert In Rochester Includes Goossens' By the Tarn

Guy Fraser Harrison and Howard Hanson Lead Ensemble Programs—Rachmaninoff and John Charles Thomas Head Recital Contingent

ROCHESTER, N. Y.—For the first matinee concert of the Rochester Philharmonic season, given in the Eastman Theater on November 20, Guy Fraser Harrison kept the orchestra in a completely melodic mood. Always a program maker with good taste and a sense of proportion, Mr. Harrison demonstrated that he had not lost his knack. Nor did the orchestra dip from its constantly rising level of performance under his baton. He relied upon the tried and true with Mendelssohn's Scottish Symphony (No. 3, in A minor) as the most important item. Weber's airy overture to Euryanthe and Eugene Goossen's atmospheric By the Tarn completed the purely orchestral section of the afternoon.

In the pleasantly lyrical Mendelssohn symphony, Mr. Harrison's tendency towards ultra-rapid tempi was compensated by the precision of his beat and the accuracy of his cues to the various orchestral choirs that resulted in clarity throughout. The men obviously have confidence in him. The soloist was Cecile Staub Genhart, a member of the piano faculty at the Eastman School of Music, who played the Beethoven concerto (No. 1) with glittering exactness. She is a pianist with a high degree of technical proficiency.

By the Tarn is a product of the youthful sector of Goossens' musical career. Subdued but not subtle, it follows precisely the program indicated in the title. The conductor preserved that limited scope with quiet tact.

While Mr. Harrison was occupied thus with the first of his three scheduled programs with the Philharmonic Orchestra, the chief conductor, Jose Iturbi, was presenting radio programs and making concert appearances in Detroit.

Each Sunday night in the Eastman Theater, Mr. Harrison presents one of his series of "pop" concerts with the Rochester Civic Orchestra, with constantly increasing audiences in attendance. Recent soloists were Irene Gedney, pianist, and Fred Klein, first horn in the Philharmonic Orchestra.

The novelty of the past week was a concert by the Eastman School Symphony Orchestra, under Dr. Howard Hanson. The versatile school director tried the experiment of dissecting the Sibelius fifth symphony into principal themes and giving instrumentally illustrated talks upon them before playing the symphony *in toto*. Thereafter he used the same technic on his own Lux Aeterna, written in his Prix de Rome days. But the final composition on the program, Ravel's Alborado, was permitted to speak for itself.

RACHMANINOFF RECITAL

Sergei Rachmaninoff, pianist, and John Charles Thomas, baritone, have supplied the more formal aspects of this stage of the concert season.

At the Eastman Theatre concert Rachmaninoff's dynamic range and lovely, singing *pianissimi* were qualities at which to marvel. He is by no means a specialist but rather a great concert artist, who gives us a true link with the keyboard Titans of the past. One heard plainly the organ implications of the opening Bach-Liszt organ fantasia and fugue in D minor. Although the notes were not always distinct in the tonal furore of the first movement of the Beethoven sonata (op. 109), he brought to it a rhapsodic reading that most pianists miss.

He played the usual Chopin group and the Paganini-Liszt etude in E major with a shimmering lyricism that left the capacity audience in an ecstatic state. Before he concluded with the trite though challenging Tausig transcription of Weber's Invitation to the Dance, he played a group of four etudes from his own pen. They were considerably below his best as a composer.

JOHN CHARLES THOMAS SINGS

John Charles Thomas brought his resonant baritone to the same concert hall on November 26 for a program of pleasant little songs. In presentation of such numbers, he is unexcelled. Some of his songs are unquestionably trivial, others merely passable as vehicles for an important singer. But Mr. Thomas invests each song with the same meticulous attention to singing detail that delights audiences who troop back in great numbers to hear him year after year. Of his dictional perfection, much has been written. It must be said that he never permits it to sag.

Like Rachmaninoff, the singer completed his listed program and then remained on the stage for nearly an extra halfhour to go through the repertoire of familiar works with which his name has been associated in his not inconsiderable recital experience.

D. E. K.

Radio Highlights

Dialed by M. L. S.

Once again a political crisis dominated the radio last week-end—King Edward and *l'affaire* Simpson, of course. This grim tug-of-war in London town made us reflect that long before and long after King John, cursing and raving, signed the Magna Carta, the people have fought for their liberty against the royal power. Now in the twentieth century we have the strange paradox of a king fighting the government for his liberty of thought and action. Well, well, what's the world coming to? (If anyone knows, please address Anxious, c/o Musical Courier.)

Now that that's off our chest, we turn back to matters tonal. One of the most rewarding listening intervals of the week-end was on Saturday night, when a special broadcast was given over the NBC red network by the Kansas City Philharmonic Orchestra, conducted by Karl Krueger. This fine organization gave Beethoven compositions, including the seventh symphony, played with power and full, rich tone.

On Sunday night the Ford Hour (Columbia hook-up) soloist was the Australian dramatic soprano of the Metropolitan Opera, Marjorie Lawrence (the dashing equestrian Brünnhilde of last winter's much-discussed Götterdämmerung Immolation Scene). Miss Lawrence has a voice full of color, substantial, yet delicate and flexible. She gave much pleasure in an aria from Gounod's Queen of Sheba, Plantation Days (assisted by the Ford Chorus) and other items. Jose Iturbi continues as conductor of the Ford Symphony Orchestra.

Lily Pons was featured on the General Motors Hour (WEAF) the same night. These sponsors are still "good neighboring," and for December 6 they moved the symphony orchestra, Erno Rapee, conductor, and Miss Pons (not to mention Milton Cross, the announcer, and the mysterious "Voice of General Motors") to the Westchester County Center in White Plains. From thence, Miss Pons trilled tunefully, and the orchestra under Mr. Rapee shone with its accustomed refulgence.

The Classics of the Keyboard (WOR), also on Sunday evening, had its familiar personnel, Alfred Wallenstein and his orchestra, Ernst Victor Wolff, harpsichordist and pianist, and Leonard Liebling, commentator. The introductory number was a harpsichord concerto by Dittersdorf, and in his preface to the performance Mr. Liebling dwelt on the rivalry between Mozart and Dittersdorf, the final outcome of which was something like this (we do *not* quote Mr. Liebling verbatim):

Ditters von Dittersdorf, you're in a dither,
Posterity's verdict is that we would rither
Hear music by Mozart—
Try *that* on your zither.

The theme with which Mr. Liebling weekly challenges Mr. Wolff's powers of improvisation was on this occasion submitted by Josef Lhevinne, and from it Mr. Wolff evolved a pleasing and well-rounded keyboard conception.

In the afternoon, the Magic Key of RCA (WJZ) devoted a portion of its hour to serious music, featuring the violin art of Ruggiero Ricci, who played with much beauty and vitality.

Peabody Conservatory Orchestra to Open Series

BALTIMORE, MD.—The Students' Orchestra of the Peabody Conservatory of Music will give its first concert of the season in the Peabody Concert Hall on December 16. As in former years, the orchestra is to be conducted by Gustav Strube, under whose training and guidance it has made progress during the past few years. This orchestra has become the source of players for the Baltimore Symphony Orchestra and other major symphonic organizations. Two soloists appear with the orchestra—Donald Proctor, baritone, a pupil of Fraser Gange, and Richard V. Ross, a former scholarship holder and pupil of Louis Robert, who plays the organ concerto of Handel. The program includes music of Rossini, Mozart, Handel, Debussy, Strube, Massenet and Wagner.

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Musicales

(*Continued from page 21*)

necessities of imparting clearly the intentions of his composers to his audience. He plays with a flowing melodic line, and the abundance of shading at his command served him well in his delivery of the sonata and the modern compositions.

Mr. Wolf performed the *moderato e grazioso* third movement of the sonata excellently and his *allegro* was lively and had considerable imagination. This was also demonstrated in the Chopin studies and the Malaguena. He was enthusiastically called back several times for encores. R. E.

* * *

Artistic Productions Program

The most recent of the Artistic Productions, directed by Samuel E. Piza, was presented to a fashionable audience at the Hotel Ambassador on December 4. The quartet of artists, each of whom is preeminent in his or her field, gave a highly varied and well rounded program. Nina Morgana, soprano; Mariana Saricca, pianist; Leslie Howard, actor; and Ruggiero Ricci, violinist, were those appearing.

The young violinist, Ruggiero Ricci, who has been growing rapidly from boy prodigy to a mature artist, has an excellence of technic which, when combined with his sweetness and purity of tone and depth of feeling, give new life to over-familiar compositions. Mr. Ricci received enthusiastic acclaim for his interpretation of the Corelli-Kreisler La Folia, the Schubert-Friedberg rondo, the Turkish March by Beethoven-Auer and two movements from Symphonie Espagnole by Lalo. He was accompanied ably by Bernard Frank.

The pianist of the afternoon was young Miss Mariana Saricca, whose brilliant technic has been recognized both here and abroad. She was warmly called back for encores after playing Un Sospiro by Lizst and Lesghinka by Liapounoff.

Leslie Howard commented on Hamlet, and his interpretation of the role, in reply to his critics. Concisely, Mr. Howard believes that Hamlet, a sane idealist, because of his ideal and happy boyhood, was forced by circumstance to become a fatalist who paradoxically had to feign madness to keep from going mad.

In keeping with the flavor of the afternoon, the distinguished soprano Nina Morgana interpreted the dramatically effective Mad Scene from Thomas' Hamlet. Miss Morgana has a clear and flexible voice, and she also offered an accomplished performance of Nymphs and Shepherds of Purcell, The Romanze of Julie by Bellini and La Flute Enchantee by Ravel to the enchantment of the audience. She was accompanied at the piano by Alice Vaiden. R. E.

* * *

Diaz Musicales Launched by Thomas and Bederkhan

The first concert of Rafaelo Diaz' series for 1936-37 on December 2 at the Waldorf Astoria attracted a large audience, to applaud the artists, John Charles Thomas, baritone, and Leila Bederkhan, dancer.

Mr. Thomas opened the recital with a group by Donaudy, Grieg, Brahms and Marx. In excellent voice, he delighted with his beauty of tone and artistic interpretations. Later in the program he added further to the impression made, offering a group which included Chopin's Tristesse Eternelle, arranged by Bax; En Barque by Pierné and the air, Salomé, from Massenet's Herodiade. The latter, particularly, was magnificently interpreted, revealing anew his extraordinary dramatic power. An English group and many encores brought his enthusiastic reception to a close. Carroll Hollister lent Mr. Thomas sympathetic support at the piano.

Princess Bederkhan, who had appeared recently in a New York recital, repeated her artistic success in a program which included the Bridal Song, Profane, Hieroglyphe—Basrelief of Ancient Egypt; Snake, On an Island and Druze Dance, a popular dance of the Druze Tribe of the Mountains of Syria. She was cordially received, the audience being completely under a spell because of her beauty, grace and interpretative skill. Nicolas Kopeikine was Princess Bederkhan's accompanist and was heard in several solos. S. V.

* * *

Edwin and Jewel Bethany Hughes at Columbia University

A two-piano recital by Edwin and Jewel Bethany Hughes drew a large audience to the McMillin Academic Theatre, Columbia University, New York, on December 5. The pair first exhibited their familiar merits of keyboard and expressive unity in the great Brahms sonata (op. 34), a composition most widely known in its setting for quintet (piano and strings). Mr. and Mrs. Hughes gave a glowing account of the two-piano arrangement. The score—made up of *allegro non troppo, andante, scherzo* and *poco sostenuto—allegro non troppo*—was dealt with in brilliant fashion, the movements contrasted and the entire work summing up as a cohesive tonal whole.

Alt Wien by Castelnuovo-Tedesco next occupied the attention of the recitalists. This is music writing in Viennese idiom, but is frankly tonal Vienna seen through Italian eyes. There are three subdivisions, Waltz, a rather heavy version of this dance form; a moody and haunting Nocturne; and Foxtrot Tragico (Mento Mori), whose title speaks for itself. Reinecke's impromptu (op. 66) was then played, and finally Mr. and Mrs. Hughes topped the evening off with folk music, Charles Repper's Night on the Levee and Infante's Andalusian Dance (Ritmo). The joint technical mastery and sensitive discernment of musical content that distinguished the playing of this team won them rounds of applause and several encores. G. N.

* * *

Paul Whiteman Leads His Band and Philadelphia Orchestra

Paul Whiteman, always a good showman, gave an evening concert at the Hippodrome on December 1 and combined his band with players from the Philadelphia Orchestra, the financial proceeds of the occasion going to the Williams College of American Music and the Philadelphia Orchestra Pension Fund. The best (box) seats scaled as high as ten dollars, and as the house appeared to be full, a goodly sum must have been realized.

The audience, of an unconventional kind, had evidently come to have a good time, and gave rapturous applause to all the music on the long program. The compositions included a wide variety, and were by Gershwin, Von Suppé-Berry, Rainger, Deutsch, Handy, Rodgers, Sullivan, Brown, Grofé, Phillips, Forsythe. Some of the works had excellent orchestral arrangements furnished by Adolph Deutsch, Russel Case, Ferde Grofé, Fred Van Eps, Jr., Van Phillips, Ernest and Watson. There was much paraphrasing and parodying of popular tunes, and of a few aristocratic ones. Roy Bargy played glibly the piano part of the Rhapsody in Blue; Casper Reardon showed polished harp virtuosity but failed to convince one that his instrument is adapted for "swing" purposes; Ray Middleton's baritone voice sounded full and rich over the loudspeaker; and the Williams College Glee Club (Charles L. Safford, conductor) contributed well-drilled and agreeable singing.

"First times" in New York were an attractive Scottish Suite (introducing four bagpipes) by Deutsch; and All Points West, a sort of vocal ballad and recitation (orchestrally accompanied) with words by Hart and music by Rodgers.

Paul Whiteman revealed his familiar talents as an exponent of ingratiating sounds and rhythms. There were descriptive program notes, and some spoken comments by Deems Taylor. B. F.

Tschaikowsky's Mazeppa Staged by Ukrainian Art Theeatre

The Ukrainian Art Theatre (Dimitri Chutro, director) held forth in Carnegie Hall, New York, on December 6, presenting a performance of Tschaikowsky's opera Mazeppa (in Ukrainian). Michael Fiveisky conducted a cast which comprised Max Panteleieff in the title role; Nicholas Karlash (Kotchubey); Adela Scadron (Lubov); Elena Bussinger (Motrya); Arturo de Filippi (Andrey); Ivan Izmailov (Orlik) and Leonid Troitsky (Iskra). Mr. Chutro was the ballet master and Janina Frostowa, solo dancer. There were a symphony orchestra, chorus and ballet.

This work of Tschaikowsky was previously heard in New York on February 4, 1933. It is not one of the composer's abiding masterpieces perhaps, but the score is sufficiently rich in Russian folk themes, the overture is effective, there are good passages for Russian dances, and the symphonic piece The Battle of Poltava (sometimes heard in concert halls) is exciting and warm blooded. The singing parts smack somewhat of Italian style. Mr. Chutro and his company are to be commended for giving us a performance of Russian opera in a city that has too few authentic productions of Slavic tone drama. They promise a season of such music next year. M. L. S.

Mrs. Wendt in New York

Mrs. Edgar F. Wendt, president of the Buffalo Philharmonic Orchestra, arrived in New York on December 5. Two concerts of the Buffalo organization, conducted by Lajos Shuk, have presented unusual programs of classic and modern works, with Mischa Elman, violinist, and Anna Kaskas, Metropolitan Opera contralto, as soloists.

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Dornay-Culp Soiree

The second "soiree intime" at the Dornay-Culp Studios, New York, on December 4 was devoted to Oratorio and Song. As guest artists there appeared the Pascarella Trio (consisting of Enzo Pascarella, violin; Caesar Pascarella, cello; and Carlo Pascarella, piano) who showed their beautiful ensemble playing in Schumann's G minor trio (op. 63). The evening opened with a group of old Christmas carols from different countries, sung in the original languages by a vocal ensemble made up of Dorothy Kirsten, Suzanne Laval, Sataneg Simsarian, Dorothy Scherer, Grace Albert, Helen van Coutren and Elsa Esposito. Morton Bowe, tenor of radio, displayed versatility in his singing of Handel's aria from the Messiah, Ev'ry valley. Two young radio artists, Dorothy Kirsten, lyric soprano (WINS) and Robert Miller, tenor of NBC, sang the duet from Haydn's Seasons Ye Ladies Fine and Fair, with musical understanding and vocal beauty. The program closed with Brahms' immortal Gypsy Songs composed for mixed quartet, in which Dorothy Kirsten, Grace Albert, Robert Miller and Edward Ern gave account of their musical and vocal abilities. They received enthusiastic applause from the large audience. Betsy Culp, well-known pianist, who directed and accompanied the program, came in for an ovation.

Following the program Mr. Dornay congratulated Lucille Manners, lyric soprano, for having signed a radio contract with the Cities Service Company to become the featured artist of its weekly broadcast, replacing Jessica Dragonette. On behalf of himself and Mme. Culp he praised Miss Manners for her study under their guidance for six years and expressed his satisfaction that she had attained the enviable position which she now is to hold. B. S.

Ina De Martino's Career

Ina De Martino received her early training in America but made her operatic debut in Italy when she was seventeen in Don Pasquale. She toured the opera houses of that country for four years. In Carrara she sang Rosina in The Barber of Seville with Gigli.

In Rome she sang under the direction of Bernardino Molinari, and her appearances were such that she had offers from impresarios from all parts of the Continent. But she chose to remain in Italy where she next was engaged for La Scala, also singing in Florence, Genoa, Pisa and Naples and at command performances before royalty.

During her performances in Italy, Miss De Martino acquired the following repertoire: Lucia di Lammermoor, Rigoletto, Barber of Seville, Traviata, Don Pasquale, Mefistofele, Pearl Fishers, Martha, Faust, Magic Flute, Don Giovanni, Mignon, Lakme, Dinorah, Linda di Chamounix, The Secret Marriage, Hamlet, L'Amico Fritz, L'Elisir d'Amore, La Sonnambula, Falstaff, Fra Diavolo and Micaela in Carmen as well as the title role in Puccini's Cecchina. Besides singing under Molinari, Miss De Martino was directed by Bavagnoli, Pizzetti, La Rotella and Vittorio Gui.

While in Rome, Miss De Martino sang over the radio and was one of the first to make a broadcast to America. Since her return to America, the young singer has sung over NBC, was a member of the San Carlo, Chicago, Cosmopolitan and Brooklyn Civic Opera Companies. More recently she has made guest performances with the New Jersey Opera Association.

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MARIE MILLER

(fourth from right) with her harp class at the recent Juilliard Summer School, New York. Miss Miller is a member of the winter faculty of the Institute of Musical Art, New York. (Photo by Standard Flashlight Co., Inc.)

EDWARD DULEY,

tenor, is fulfilling a season of engagements in concert and recital under the management of the National Music League.

LEA LUBOSHUTZ,

violinist, is leaving soon for Florida and Havana. She is playing in Miami on December 22 and with the Havana Philharmonic Orchestra, December 27. After a Southern tour she is to be heard in several concerts in the East before leaving for Europe. Mme. Luboshutz is to visit a number of countries abroad, among them Scandinavia, Poland, Holland and England. Upon her return at the beginning of April, she will give her Carnegie Hall concert in New York.

JEAN BUCHTA

presented four illustrated round table talks on the Beethoven sonatas for violin and piano on October 16, 23, 30 and November 6. These analyses were prepared at the request of the Chamber Music Society of America and were timed to combine with Eddy Brown-E. Robert Schmitz Beethoven evenings in Town Hall, New York, which featured this composer's sonata writings. On November 18, Miss Buchta gave a lecture at New York University, acting as commentator for Mr. Brown and Mr. Schmitz. The occasion was under the auspices of the university's Department of Education Concert Series.

OTTO KLEMPERER, PRINCE HUBERTUS ZU LOEWENSTEIN, ARNOLD SCHÖNBERG and ERNST TOCH

in the garden of Mr. Klemperer's residence in Los Angeles. (Photo by Monson.)

JOSEPH SZIGETI'S

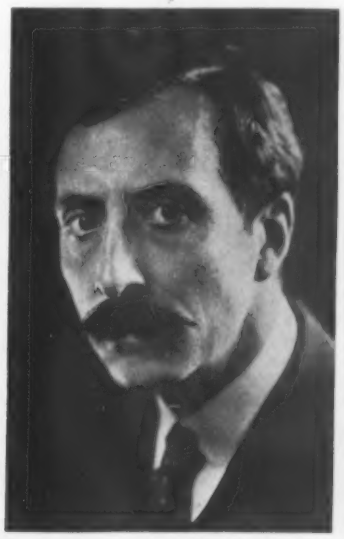
current American tour includes an unusual number of appearances in New York. Besides the three Saturday matinees at Town Hall during the second half of January (16, 23 and 30), the Hungarian violinist is to appear with the New York Philharmonic Orchestra on January 2 and 3, at the Haarlem Philharmonic musicale in the Waldorf-Astoria ballroom on December 17, and at the home of John Jacob Astor on January 5, for the Schola Cantorum series of musicales.

MARJORIE LAWRENCE,

dramatic soprano of the Metropolitan Opera, as Ortrud. Miss Lawrence was soloist on the Ford Hour over the Columbia network on December 6. (Photo by Oggiano-Ida Studio.)

ELEANOR BERGER,

contralto, now fulfilling engagements in the eastern states, will go to Europe in the spring under the management of Alberto Morini. Miss Berger's personal representative in this country is G. H. Dalrymple.



ERNEST SCHELLING,

for his fourteenth year as conductor of the Concerts for Young People of the New York Philharmonic Orchestra, plans a "Musical World Tour." In six Saturday mornings at Carnegie Hall, New York, he will take the boys and girls of his audiences globe-trotting around the melodic map. His first stop at the opening program of December 19 is England. The itinerary for the remaining five concerts (January 16 and 23, February 13 and 20 and March 13) will be announced later.

CHARLES HACKETT,

Metropolitan Opera tenor, has been added to the faculty of the Juilliard Graduate School, New York.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER

Weekly Review of the World's Music

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